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STONETOWN HAMLET:
NEOTRADITIONAL PLANNING IN AN HISTORIC DISTRICT

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CHAPTER I. SETTING THE SCENE

Introduction

Early in 1997, construction crews broke ground for a new residential subdivision on a piece of land in Pittsford, New York, that was formerly the Lusk Farm. This event symbolized the end of a long and emotional controversy within the community over the fate of a treasured landmark. The conflict pitted those who wished to protect the historic property from development against those who stood to profit from the new construction, and forced the local government to manage change in a way that was very different from anything it had done before.

Historic buildings and landscapes have the ability to transmit information about a community's history, identity, and character. People identify very strongly with those features they perceive as representing the unique and positive characteristics of their area. This sense of identification with a building or landscape is what makes an environmental element a landmark, whose survival through past generations and into the future symbolizes the continuity of the community. When a cherished landmark is threatened by incompatible new development, demolition, or drastic change, people who value it are likely to protest, attempting to assure the preservation of their community's special identity.¹

¹ In *Icons and Aliens: Law, Aesthetics, and Environmental Change* (Urbana: University of Illinois, 1989), John J. Costonis deals extensively with the theme of conflicts between environmental features perceived as "icons" and "aliens" and the legal implications of these conflicts.

In the case of the Lusk Farm, the landmark in question was the farm itself, particularly the prominent nineteenth-century house and the twenty-eight acres of open land surrounding it, which comprised the bulk of a locally designated historic district. The fact that the Lusk Farm was one of very few centrally located farms still operating made it an especially important symbol of aspects of Pittsford's historic character that were threatened by rapid change. When the farm was endangered by new development, members of the community who strongly believed that this important landmark should be spared the fate of so many other farms in the area worked hard to craft a strategy for saving the house and land, but their efforts proved unsuccessful.

Rather than concede defeat at this point and allow the developer to build a standard subdivision, the local government tried a new approach to land planning known as neotraditionalism or New Urbanism. New Urbanist planners believe that modern subdivisions should incorporate elements of historic community design in order to make new development more compatible with historic land use patterns. Some New Urbanists also invite members of the community to participate in the planning process. This has two interrelated goals: one is to give citizens a sense of control over a situation that can often be upsetting; the other is to educate people about New Urbanist principles. By helping residents to understand and feel they have a stake in the project, planners who emphasize participation hope to turn potential opponents into advocates of their plans. To implement this process, Pittsford's local government invited an outside planner to

conduct a participatory session that was intended to unite residents around a common vision for the future of the Lusk Farm.

The use of new planning principles in an historic district raises issues that are fundamental to the entire enterprise of historic preservation. In order to protect landmarks, decision-makers must decide how they will establish value, set priorities, and balance change with continuity. This thesis looks at how Pittsford used participatory New Urbanist planning to address these issues. As Pittsford's experience demonstrates, preservation issues become even more complex when applied to a real situation in which philosophical considerations yield to practical necessity. Ultimately, Pittsford's experiment with New Urbanist planning did not provide a satisfying means of balancing preservation and growth.

This thesis begins with an introduction to the community that provided the backdrop for this unique experiment. Chapter Two provides a closer look at the distant and recent history of the Lusk Farm, since this history inspired the introduction of an innovative approach to managing change. The third chapter introduces the ideas of New Urbanism, which were hailed as the solution to the complex issues that arose early in the planning process. Chapters Four and Five describe the planning process itself, from the arrival of the outside planner who proposed to develop a consensus on the Lusk Farm's future through the implementation and gradual erosion of the initial ideals.

The Town of Pittsford

As a community with a strong sense of identity, in which land use issues evoke strong, heartfelt emotions from people on both sides of each debate, Pittsford in the 1990s provided a dramatic context for an experiment with New Urbanist ideas. Pittsford is located about ten miles southeast of Rochester, New York, in Monroe County (figs. 1 and 2). The Town of Pittsford, a trapezoid of about 24 square miles, was historically an agricultural community, composed of farmland and scattered farmhouses. Several of the families operating farms today are the descendants of early European inhabitants of the area. Since World War II, however, the agricultural nature and physical form of the Town have changed dramatically (figs. 3 and 4). In the past fifty years, much of the farmland has been sold to developers who have built big single-family houses on large lots. Pittsford's popularity in the second half of the twentieth century is reflected in its population growth, from 13,476 in 1957 to 24,497 in 1990.² The Town is governed by a Town Board, which is made up of the Town Supervisor and four Council members, all of whom are elected officials. The Town Board works closely with the planning and architectural review boards, Department of Public Works, and other staff and volunteer boards.

² Isabella Hart, "History of Pittsford" (Pittsford, New York, 1970), 4; and 1990 U.S. Census Bureau statistics, retrieved 7 April 1998 from the World Wide Web: <http://www.census.gov/cgi-bin/gazetteer/>

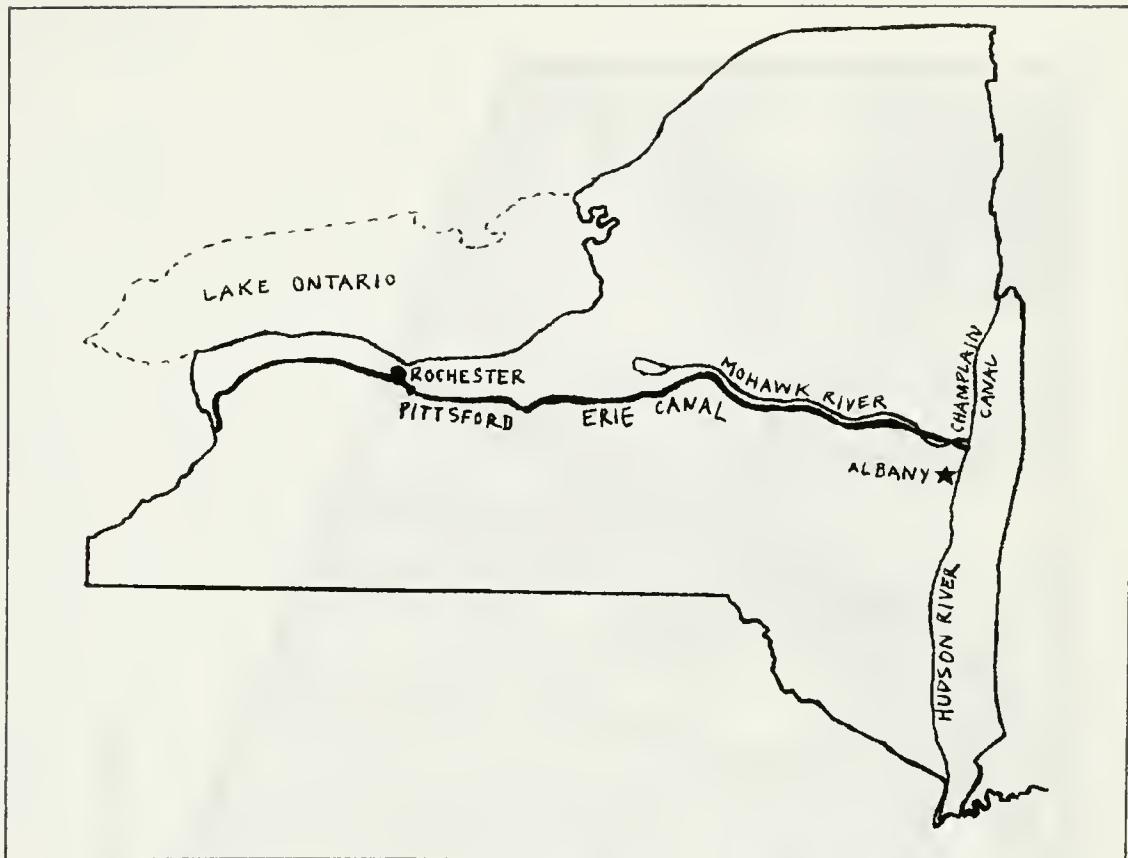


Figure 1. Map of New York State showing relevant municipalities and waterways.

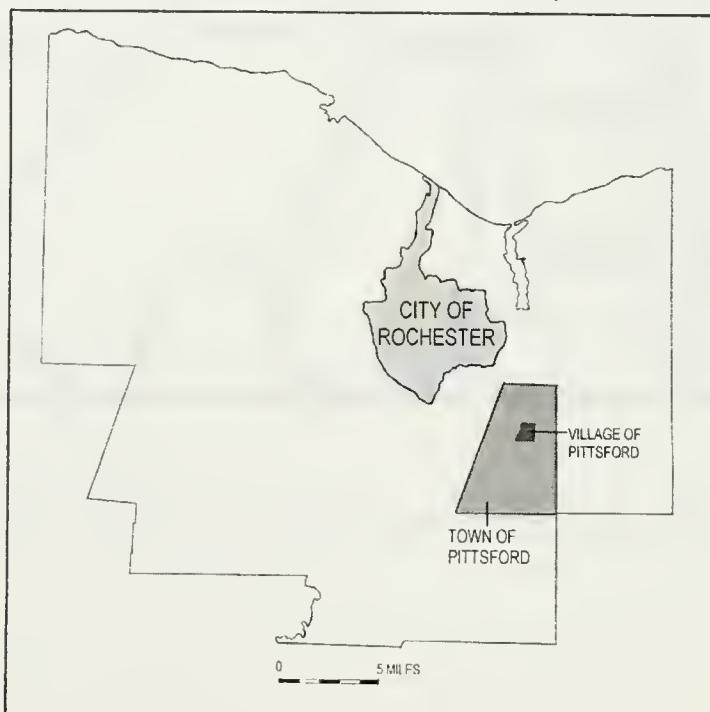


Figure 2. Monroe County, New York.

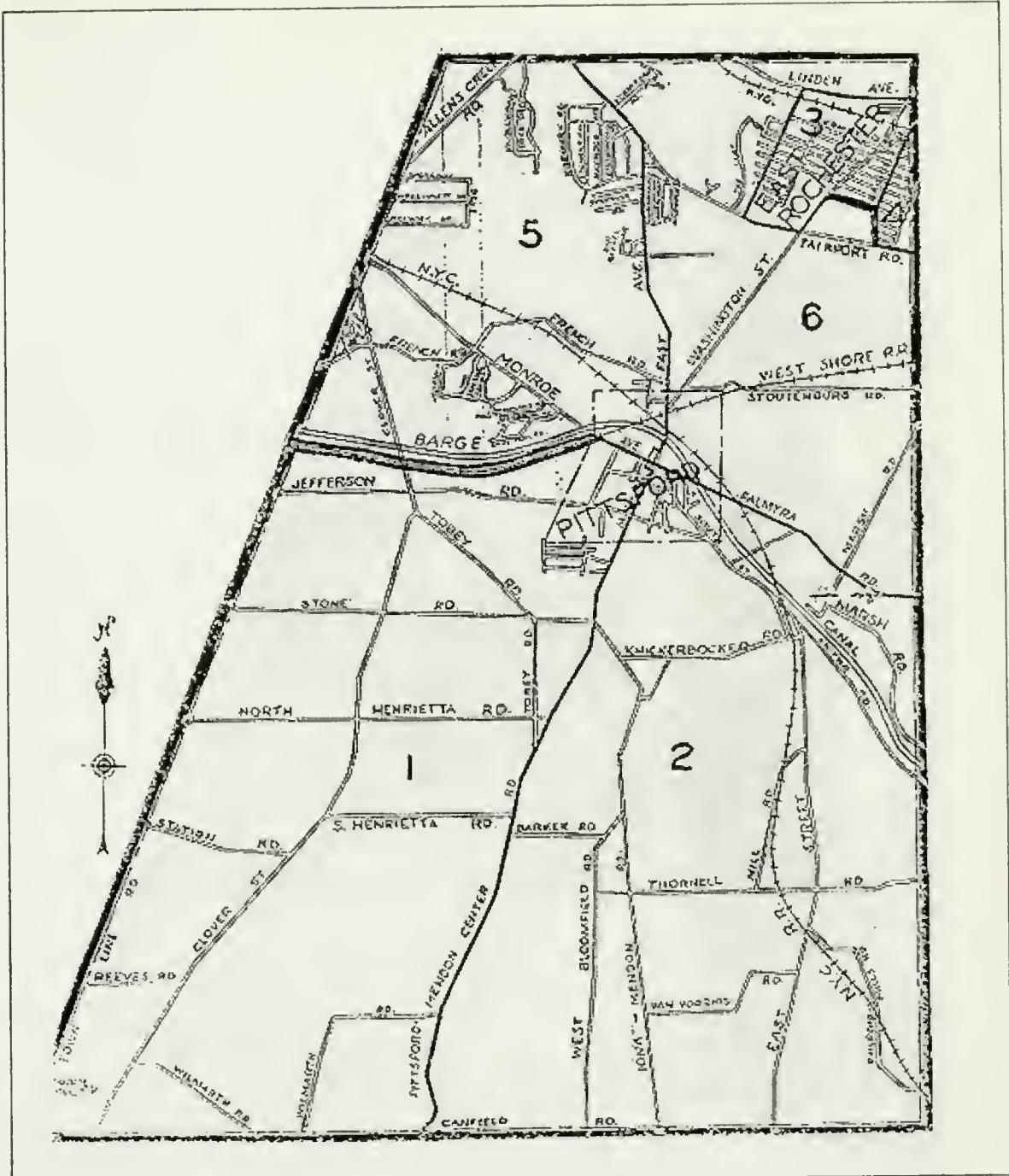


Figure 3. 1937 Directory of Pittsford. Pittsford Scrapbook, ed. Paul Spiegel.

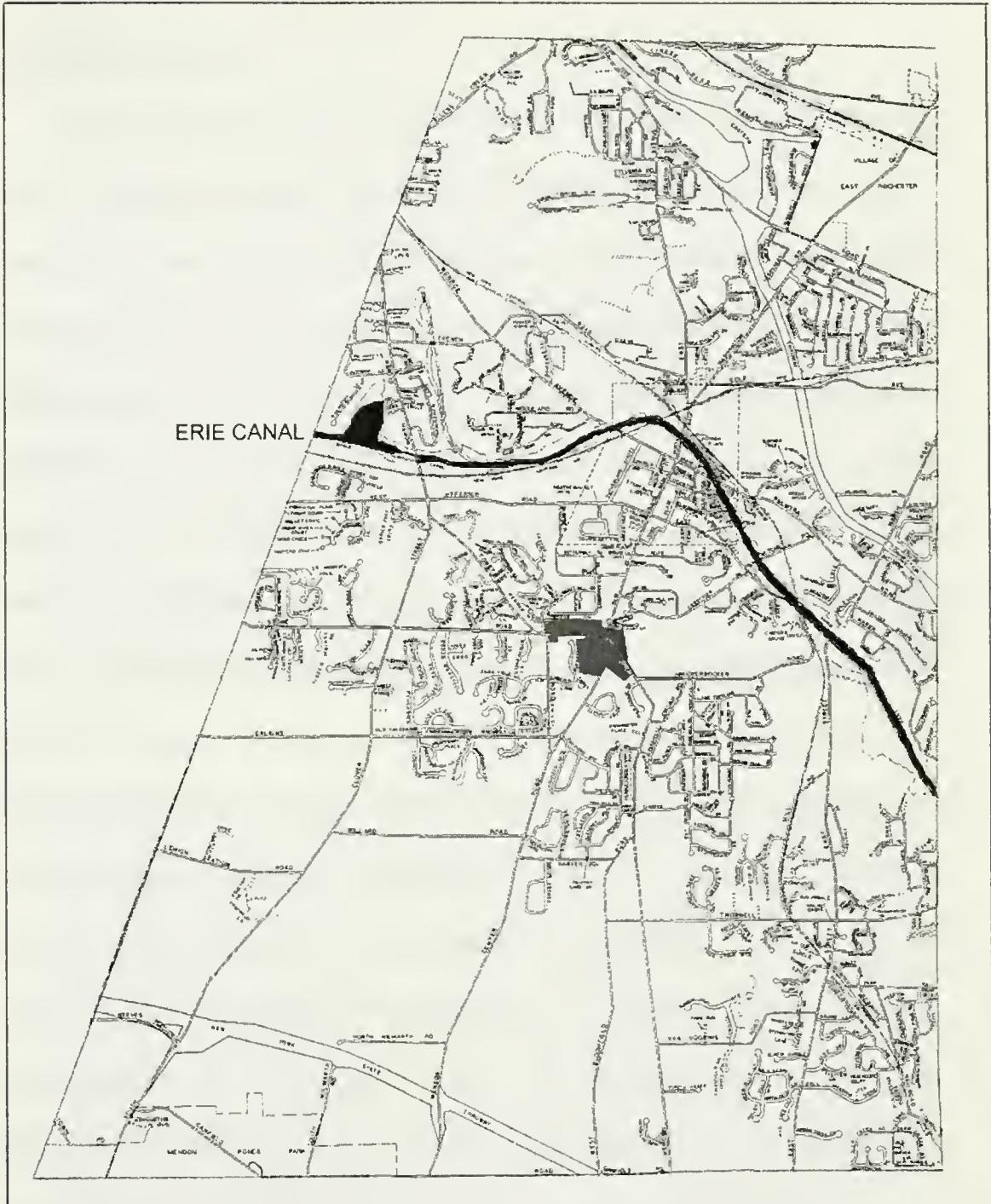


Figure 4. Map of Pittsford, 1998. Shaded area represents the Mile Post/Stone Town Historic District.

The Village of Pittsford

The Village of Pittsford, a separate political entity located within the Town of Pittsford, was historically the residential center of the Town (see fig. 3). It is a good example of a nineteenth-century upstate New York village, because its form is typical of its era, and many of its old buildings are still standing and in excellent condition. The Village is centered on an important intersection, known as the “Four Corners,” where Main Street and State Street intersect (figs. 5a and 5b). Radiating out one or two blocks from this historic crossroads in each direction is a small commercial area now occupied primarily by upscale boutiques, although a few of the more practical activities that used to line the streets still remain, including the community library, town hall, and pharmacy. Surrounding these few commercial blocks is a residential area of less than one square mile composed almost entirely of single-family houses of varying sizes and styles dating to the nineteenth and early twentieth centuries. The roads are organized in an irregular grid, and most are lined by trees and sidewalks. Unlike the Town, which has experienced dramatic population growth in the twentieth century, the population of the Village has actually declined. In 1957, its population was 1,742; by 1990, this number fell to 1,448.³ Politically, the Village is governed by an elected mayor and a four-member board of trustees, and has its own boards that deal with planning, historic preservation, and other land use issues.

³ Hart, “History of Pittsford,” 4; and 1990 U.S. Census Bureau statistics.



Figure 5a. The Four Corners in Pittsford, c. 1900. Pittsford Scrapbook.



Figure 5b. The Four Corners, 1998. Photograph by author.

The Settlement of Pittsford

Pittsford is said to have been the first settlement in Monroe County, with its first European settlers arriving in 1789. The first settlers were Israel and Simon Stone, cousins from Salem, New York, who bought a huge tract of over 13,296 acres. Israel Stone built his house near a spring in the middle of what is now the Village, and his cousin settled about one mile south. The settlers who followed the Stones concentrated in the area around Simon's house, an area that came to be known as "Stonetown," and is now designated as an historic district (see fig. 4).⁴

By all accounts, those early settlers were very brave, as upstate New York west of Albany was a wild frontier land. These pioneers, many of whom came from New England and Europe by traveling the Hudson and Mohawk rivers, tried to integrate themselves into the wider economy by growing agricultural produce that could be shipped to markets downstate. Their primary obstacle was the poor transportation system, which consisted of rivers and rough roads, some of which were Native American trails only slightly improved for the use of the settlers.⁵

The Impact of the Erie Canal

The small frontier settlements that developed in upstate New York, of which Pittsford, originally part of a larger township called Northfield, was one, benefited

⁴ Audrey M. Johnson, *A Short History of Pittsford* (Pittsford, New York, rev. 1992), 1.

⁵ Russell Bourne, *Floating West: The Erie and Other American Canals* (New York: W. W. Norton & Company, 1992), 69-71.

enormously from the construction of the Erie Canal between 1817 and 1825. No longer dependent on the often treacherous roads in the Mohawk Valley, farmers in Pittsford thrived when they were able to ship their produce to New York City far more quickly and economically by the canal. The canal passed about one mile north of the settled area, resulting in a reorientation of the community toward the new waterway shortly after the route was announced. Farmers, merchants, and engineers, who profited from the construction project itself or from improved access to faraway markets, lined the streets of the booming Village with unusually elegant houses and public buildings in the 1820s and 30s. One example is the Phoenix Building, which was constructed as a hotel right at the “Four Corners” at around the same time the canal was built (figs. 6a-c).

Pittsford prospered from the canal, but a smaller, newer settlement about ten miles to the north boomed, enjoying such success that it has been referred to as “the most striking example of boom town growth in the country, outside of New York City” in the 1820s and 30s.⁶ Its first permanent settler having arrived only in 1812, Rochester had 1,000 residents by 1817, the year canal construction began; the population leapt to 4,274 by 1825, the year the canal was completed, and to 11,000 in 1830. The success of the settlement that became the major city in Monroe County resulted from the fact that it was located where the Erie Canal crossed the Genesee River, whose falls were excellent for powering mills.⁷ Pittsford was quickly eclipsed by its younger neighbor to the north, yet

⁶ George E. Condon, *Stars in the Water: The Story of the Erie Canal* (Garden City, New York: Doubleday & Company, 1974), 140.

⁷ Bourne, *Floating West*, 171-172.



Figure 6a. The Phoenix Building, c. 1900. Pittsford Scrapbook.

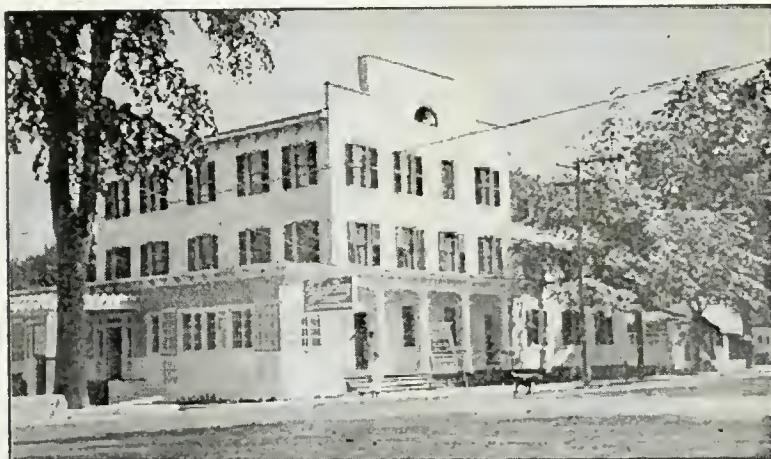


Figure 6b. The Phoenix Building, c. 1921. Pittsford Scrapbook.



Figure 6c. The Phoenix Building, 1998. Photograph by author.

continued to prosper, albeit at a smaller scale than Rochester. A prophetic historian in 1877 described Pittsford's condition as it became a satellite of the booming city:

When first organized, fifty years ago, Pittsford was in the first flush of prosperity from the new Erie canal, and aspired to be a city. Such anticipations have long since faded. The population of the village is, however, experiencing a healthful increase, and its nearness to Rochester, and beautiful location, are attractions which will more and more draw urban residents thither.⁸

The fact that Rochester was fast becoming the main city in the region meant that Pittsford was able to grow more gradually. Its early nineteenth-century buildings, which would have been replaced under conditions of rapid growth, survived into this century. Many still exist today as tangible reminders of the community's history. The charm this lent to the Village was recognized as early as 1895, when the author of a county history noted that "many of the old structures are preserved and still standing, a pleasant contrast with surrounding buildings of modern construction."⁹ As with the Village, the small collection of even earlier buildings and farms surrounding the Stone settlement a mile to the south was protected for many years from the intense development pressure that undoubtedly would have threatened the area had it remained the focal point of the community.

The Erie was one of very few financially successful canal projects in the United States, and its economic and social influence, while strongest in the upstate New York lands it traversed, was felt throughout the state and into the Midwest. The dramatic

⁸ *History of Monroe County, New York* (Philadelphia: Everts, Ensign & Everts, 1877), 238.

⁹ *Landmarks of Monroe County, New York* (Boston: The Boston History Company, 1895), 382.

reduction of shipping costs made agriculture far more profitable in these areas, particularly in the areas located nearest to the canal. Reflecting this new desirability of farmland upstate, land values and employment rates increased more rapidly in counties along the Erie than elsewhere in the state. By making it easier for immigrants from Europe and New Englanders migrating westward to settle in the newly accessible lands beyond Albany, the canal contributed to the growth of New York communities and areas farther west, including Ohio, Indiana, Illinois and Michigan.¹⁰ The canal provided an easier means of transportation for all types of people, of whom new settlers may have been the most influential, but whose ranks also included evangelical preachers, escaped slaves traveling the Underground Railroad to Canada, and entrepreneurs peddling a wide assortment of goods.¹¹

The success of the Erie Canal was so great that it was not long before the waterway, originally forty feet wide at the surface and only four feet deep, was inadequate to handle the immense traffic demands placed on it. In 1834, just nine years after the canal's completion, the state legislature approved an enhanced design for the canal that ultimately increased its width to seventy feet and its depth to seven feet.¹² While this meant the canal could accommodate wider boats, it also required the demolition of buildings located close to the canal on the side to be expanded. Luckily for Pittsford, its

¹⁰ Carter Goodrich, et al., *Canals and American Economic Development* (New York: Columbia University Press, 1961), 228-30, 235-36.

¹¹ Carol Sheriff, *The Artificial River: The Erie Canal and the Paradox of Progress, 1817-1862* ([New York]: Hill and Wang, 1996), 53.

¹² Bourne. *Floating West*, 188-89.

main intersection, the Four Corners, was located at a safe distance from the waterway and was not affected by this construction, although a few industrial buildings and residences close to the waterway were lost. In 1903, a new set of enlargements was approved in a state referendum, and the canal system was transformed into what became known as the Barge Canal. The Barge Canal not only had the capacity to accommodate even larger boats, now primarily self-powered barges rather than the mule-drawn canal boats, but its route was changed and shortened, diverted around some of the bigger cities such as Rochester. The canal's route through Pittsford was not changed, however (fig. 7). The gradual modernization of the canal continued in the early twentieth century, and was so successful that despite the overshadowing of the canal by the railroads, in 1925, the State Engineer and Surveyor was still singing the praises of the canal and its continued importance to the state, which he evidently believed would last forever.¹³



Figure 7. View east from Main St. Bridge during canal enlargement. Pittsford Scrapbook.

¹³ Roy G. Finch, *The Story of the New York State Canals: Historical and Commercial Information* (Albany, 1925).

While the canal was eventually made obsolete by the railroad system, it remains an important feature in Pittsford. The canal is no longer used for shipping produce, but is still in use as a significant recreational attraction. Pleasure boats and sightseeing excursions pass through the Village, and the towpath has been maintained as a popular trail for jogging, biking, and dog-walking. Along the north side of the canal, the buildings along a small street known to long-time residents as Schoen's (pronounced "Shane's") Alley, and to others as Schoen (pronounced "Shone") Place, have been transformed from gritty warehouses, coal towers, and grain elevators into trendy boutiques and restaurants (figs. 8a and 8b).

Historic Preservation and Growth Management in Pittsford

The Village of Pittsford remains a close-knit community for whom historic preservation and community character have been important issues throughout the twentieth century. The construction of a gas station directly in front of the Phoenix Building in the 1960s served as a catalyst for the organization of Historic Pittsford, a group whose mission is to educate Pittsford residents about historic preservation. Most of the Village is included in a National Register district, and relatively strict design controls are in place throughout the Village. Because such close attention was paid to historic preservation and community character before development pressure accelerated in the 1960s, the Village has retained a strong but changing commercial core, and most homeowners take pride in maintaining their houses extremely well (figs. 9a and 9b).



Figure 8a. View east from Main Street Bridge, c. 1920. Schoen's Alley runs parallel to the canal bank to the left. Pittsford Scrapbook.



Figure 8b. View east from the Main Street Bridge, 1998. Photograph by author.



Figure 9a. Main Street, c. 1920. Pittsford Scrapbook.



Figure 9b. Main Street, 1998. Photograph by author.

While the physical integrity of the Village is high, the surrounding farmland that comprises the Town has changed dramatically, especially since the 1960s. Pittsford's proximity to Rochester, its excellent schools, and its reputation for affluence have made the town a desirable location, and land values have soared since World War II. Gradually, more and more farmers have sold their land to developers, who have built, and continue to build, increasingly large houses throughout the Town, especially to the south of the Village.

In reaction to this threat to the community's agricultural character, the Town government has recently focused on growth management and farmland protection measures. In this, as in its early interest in the preservation of the Village's historic appearance, the community is considerably ahead of others in New York State, according to Town Supervisor Bill Carpenter, who has been active in advocating innovative policies. The Town's first master plan was adopted in 1965, and was updated in 1975. Its growth management plan was created in 1986 and updated in 1995. The most memorable event, and in many ways a turning point, in the evolution of Pittsford's growth management policies was a pair of referenda in 1989 in which citizens were asked to vote on whether the Town should purchase the development rights to a number of farms in danger of succumbing to strong development pressures. The purchase of development rights is an abstract, but potentially effective, transaction, in which the right to develop a parcel of land is severed from the other rights inherent in property ownership and sold to a municipality or organization. In exchange for the money he or she receives

for those rights, the farmer puts the farm under a permanent conservation easement that prevents development from ever occurring on the land. In Pittsford, the first referendum, which dealt with the protection of the Sweeney farm, passed by a very narrow margin, making Pittsford only the second municipality in the state of New York to implement a development rights purchase. The second referendum, which would have prevented development on four additional farms, failed by an even slimmer margin of just 125 votes out of 8,423 cast.¹⁴

Despite this setback, the preservation of at least some of the town's remaining farmland has remained a high priority for Mr. Carpenter and the Town Board. The 1995 update to the Comprehensive Plan identified several important open space areas as high priorities for protection, and delineated strategies for achieving that goal, including conservation easements, incentive zoning, the transfer and purchase of development rights, the creation of agricultural zoning districts, and the orderly expansion of sewer system facilities as a means of directing growth.¹⁵ Pittsford's plan, known in its totality as the "Greenprint for the Future," received an award from the American Planning Association in April, 1998, and even caught the attention of the Chinese state land administration, representatives of which toured Pittsford, Chicago, Honolulu, and San Francisco during the week after the award ceremony. Despite the accolades, the implementation of the ambitious plan to purchase the development rights of seven

¹⁴ Bill Carpenter, *Evolution of Open Space & Resource Protection in Community Planning: The Pittsford Experience* (Pittsford, New York, 1 October 1996).

¹⁵ [Town of Pittsford], *Summary of the Comprehensive Plan Update* (Pittsford, New York, 1995), 3-7.

agricultural parcels has been slow and controversial, as some residents have opposed the tax increase that is required of each household to fund the plan.¹⁶

Along with the increased attention to farmland preservation in the late 1980s came a growing awareness that there were significant architectural gems located within the Town that were not protected under Village historic preservation codes. As a result, the Town of Pittsford Historic Preservation Commission (HPC) was created in 1989, and was given the responsibility of designating landmark structures and historic districts, and then reviewing changes made to designated buildings to ensure their appropriateness.

Even a quick glance through the local weekly newspaper, the *Brighton-Pittsford Post*, reveals that during any given week, land use issues, particularly those related to growth, are given front-page attention. Everyone seems to have an opinion on Pittsford's growth, ranging from the desire to stop the bulldozers and return to a bygone age to the sentiment that farms are unpleasant neighbors that should be replaced by single-family houses. While some believe that the quality of life people associate with Pittsford is rapidly disappearing, others believe it is enhanced through growth, and this disagreement over the costs and benefits of the community's popularity underlies each emotionally charged development issue.

¹⁶ Todd Eveleth, "Greenprint lauded, but not by all," *Brighton-Pittsford Post*, 25 February 1998; and Annette Jimenez, "Pittsford's open space gets a look from China," *Rochester Democrat & Chronicle*, 7 April 1998.

CHAPTER II. THE SITE: THE LUSK FARM

Early History

Despite the rapid growth that has occurred in Pittsford, the Village and Town retain strong physical reminders of the community's history. The canal remains a focal point, as do some of the family-run farms, especially the few remaining near the Village. One such farm is the 140-acre Lusk Farm, located a mile south of the Village, in the area formerly known as "Stonetown," and centered on a prominent intersection (fig. 10).

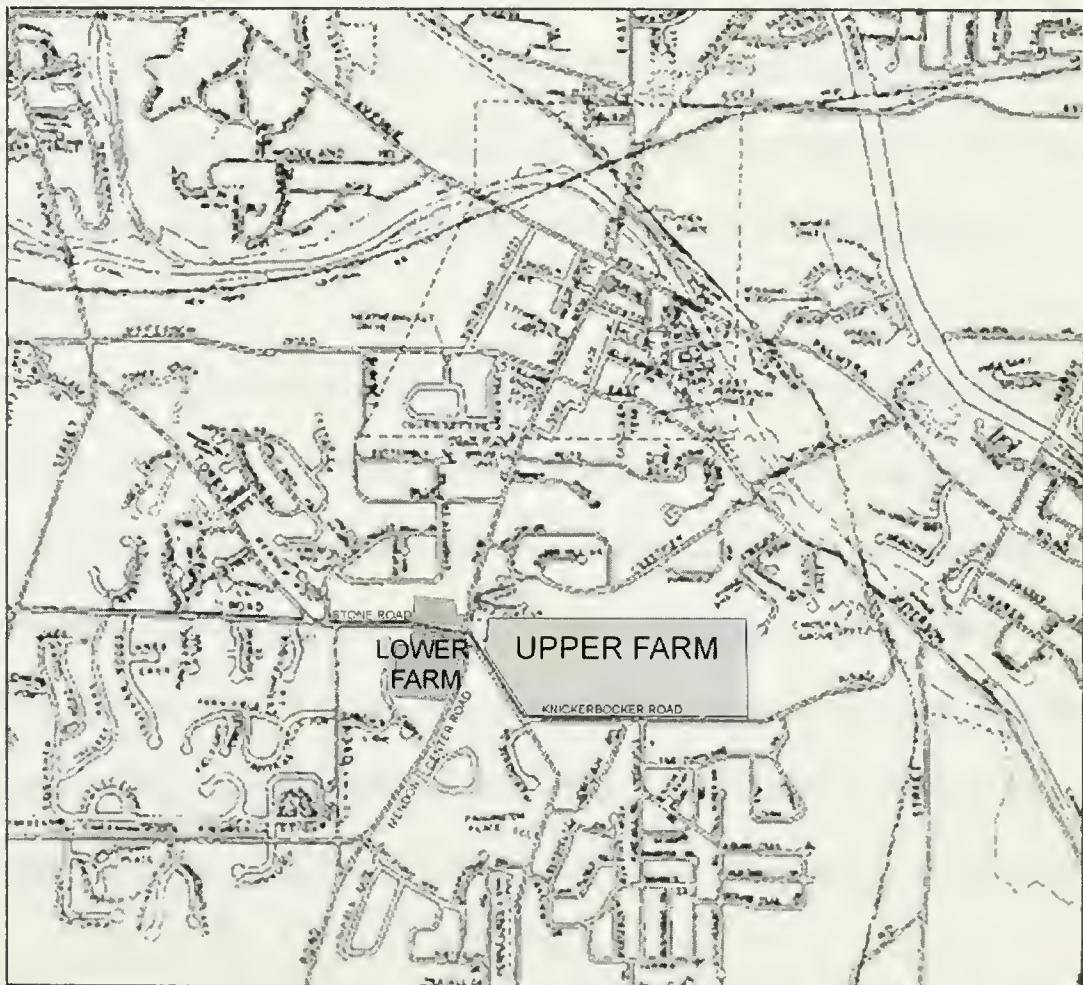


Figure 10. Detail of Pittsford map showing the location of the Lusk Farm.

The Lusk Farm is one of the oldest farms in Pittsford, and, according to legend, it was settled by the first permanent white settlers in Monroe County. A story that appeared in nineteenth-century county history books held that John Lusk and his young son, Stephen, came to Western New York from New England in the late 1780s. According to one version of the tale, John and Stephen Lusk arrived in 1787 and built a squatters' cabin on Irondequoit Bay, where they lived for three years, having no contact with any other white men "except an occasional visit to the semi-savage called Indian Allen."¹⁷ Another account, which was recounted in other chapters of the same books that gave the first version, had John, Stephen, and their hired man, Seely Peet, arriving in 1789 with their cattle, clearing and sowing twelve acres before returning to New England for the winter, and then bringing the rest of the Lusk family back to New York State in the spring of 1790.¹⁸

In addition to confusion over when John Lusk arrived, the early history books were unclear as to how he obtained his land. In one version, John Lusk purchased 1500 acres directly from the Indians, but once this purchase was determined to have been invalid, he had to repurchase 1000 acres at 25 cents an acre.¹⁹ Another story had it that 1500 acres of the Phelps & Gorham Purchase of 1788 were set aside for John Lusk, but the author of this account admitted that it was unknown whether John bought this land directly from Phelps or if it was, as in the first version, an official sale of land John had

¹⁷ *History of Monroe County*, 233. *Landmarks of Monroe County* also gives a date of 1787 on page 376.

¹⁸ *History of Monroe County*, 17; and *Landmarks of Monroe County*, 63-64.

¹⁹ *History of Monroe County*, 233.

improperly purchased from the Indians.²⁰ Some stories then reported that John Lusk moved from the Irondequoit Bay area to Pittsford, becoming one of the first settlers of that town.²¹

Frank Pugsley, a former Pittsford Town Historian, wrote a document in the 1940s entitled “The True History of John Lusk.” According to Mr. Pugsley, his paper was the result of “more than two years of diligent search covering four states, many towns, counties, and large numbers of old records as well as graveyards,” and was intended to put to rest the earlier stories about the Lusk family, which he dismissed as “mythology.” His research showed that John Lusk was descended from a Scotch-Irish family that came to the United States in the early eighteenth century. John was less a heroic pioneer, as portrayed in the late nineteenth century stories, than a profit-minded land speculator. He traveled to western New York State in 1789 to look over the area, and subsequently bought a total of 1,534 acres. Some of this land was near the Irondequoit Bay, but the parcels were not contiguous, suggesting that John had selected the most promising parcels for resale and did not intend to consolidate them for his own use. While Mr. Pugsley reported that John Lusk brought his family to the area near the Bay in 1790, he also wrote that the family left within four years, as the land boom they had expected in the area did not occur. Mr. Pugsley then listed the eleven transactions in which John sold his land holdings for an ultimate profit of nearly five thousand dollars.

²⁰ *Landmarks of Monroe County*, 63.

²¹ *History of Monroe County*, 233.

While some of the earlier histories related that John Lusk moved to Pittsford and was eventually buried there, Mr. Pugsley stated that John never lived in Pittsford, although his son, Stephen, moved there in 1806 when he purchased fourteen acres and a tannery. Stephen then built the house that still stands on the property. Through additional purchases, Stephen increased his land holdings to amass a substantial farm, and followed in his father's footsteps by engaging in land speculation.²²

Whatever the exact facts about the Lusk family pioneers, they were glorified by later generations as adventurers, and were believed to have been involved in such heroic feats as killing a bear while perched in a boat, cutting a new road as they traveled the thirty miles from Canandaigua to Irondequoit Bay,²³ and clearing twelve wooded acres in a single season.²⁴ Questionable facts aside, the stories about the Lusks are significant because they reflect the elevation of John and Stephen Lusk to the status of local legends.

The Farm in the Twentieth Century

The land that Stephen purchased in Pittsford remained an active farm, owned and operated by descendants of John and Stephen Lusk, until the early 1990s. The farm consisted of two parts: a 112-acre parcel along Knickerbocker Road, and a 28-acre parcel on which the farmhouse was built (see fig. 10). In addition, the house that Stephen Lusk

²² Frank Pugsley, "The True History of John Lusk" (Pittsford, New York, c. 1944).

²³ *History of Monroe County*, 233.

²⁴ Thomas LaMoni, "The Lusk Farm - 1806; Pittsford, Monroe County: Harry D. and Mary Jane Lusk, Owners." n.p., n.d. [c. 1969], Lusk farm file, Landmark Society of Western New York, Rochester, New York.

built remains at the crossroads, altered over the years to suit the family's changing needs but still evocative of its nineteenth-century origins. Because of the physical link to the past embodied by the house and surrounding farmland, the Lusk Farm became a powerful symbol of Pittsford's origins and historic agricultural character (figs. 11 and 12).



Figure 11. The Lusk House, 1997. Photograph by author.



Figure 12. The Lusk Farm, view east on Stone Road, 1997. The rear of the house is visible. Photograph by author.

In addition to the physical link, the Lusk family offers incredible personal links to the past. Gertrude Lusk Williams, a great-great-grand-daughter of Stephen Lusk, was born in the farmhouse in 1902 and retains a phenomenal memory of her family's history and of her own life on the farm, where she lived until she was married in 1926. Mrs. Williams's recollections are extremely useful in piecing together the history of the land in the early twentieth century, especially the portion of the farm surrounding the house. The main crops the Lusks cultivated, Mrs. Williams said, were corn, oats, and wheat, although these crops were not grown in the portion of the farm behind the house, where the land was swampy and not very fertile. She remembers ice-skating in the winter on this wet and low-lying area behind the house, which she and her sisters called "the swamp." In warmer weather, the family's eight or ten cows pastured in "the swamp." Mrs. Williams said her father once hired a bulldozer to reshape the swamp into a pond from which the cows could drink.

As the land around the farmhouse was unsuitable for cultivating grains and corn, the Lusk family planted orchards along Stone Road and Mendon Center Road. Mrs. Williams said they grew baking apples along Stone Road, and "eating apples" and cherries in the orchard parallel to Mendon Center Road. She and her three sisters and one brother picked baskets of cherries and took them in their wagon to Schoen's Alley, the road parallel to the canal through the Village, where they sold the cherries to Mr. Schoen for twenty cents a basket.

The Lusk Farm, particularly the portion around the house, changed a great deal during the twentieth century. Mrs. Williams remembered that the trees in the two orchards eventually died, and her sister's husband cut them down. After her brother took over the farm in the 1930s, he increased the number of cows the family owned, so that the farm came to be known more as a dairy farm than as a corn or wheat farm.²⁵ Many current Pittsford residents have distinct memories of the sights and odors of the muddy dairy farm so prominently located just a mile from the Village.

The Lusk Farm received the New York State Century Farm Award in 1969. The criteria for this honor are that the farm must have been run by the same family for at least a century, and the family must be good farmers, active in volunteer work, and likely to continue in farming in the future.²⁶ A description of the farm read as part of the award ceremony vividly described the farm's status in the late 1960s:

The Lusk farm is now operated in suburbia completely surrounded by housing developments and only a mile out of the village of Pittsford. It is one of the very few dairy farms left in the township yet during this last year an addition was built to the barn and a new silo erected. Times change for families, for farms and for communities. Under such conditions, a successful family must be good managers.²⁷

The award ceremony marked a high point in the farm's history, and yet that description hinted at the difficulties that lay ahead for the Lusks.

²⁵ Gertrude Lusk Williams, telephone conversation with author, Pittsford, New York, 9 February 1998.

²⁶ "New York State Agricultural Society Century Farms Committee, Procedures for the Selection of Century Farm Award Winners," n.d., Lusk farm file, Landmark Society.

²⁷ "Report of the Century Farms Committee, To be presented at the annual meeting of the New York State Agricultural Society," 15 January 1969, Lusk farm file, Landmark Society.

In 1988, Harry D. Lusk, Mrs. Williams's brother, who was then running the farm, sold most of the family's dairy cattle. He made this decision after a back injury left him unable to work as hard as he used to, and it was impossible for his son, Hal, to handle the work alone.²⁸ Harry Lusk died at age 68, just a month after the sale, after having run the farm for 52 years.²⁹

The Sale of the Lusk Farm

The death of the farm's owner left the rest of the family with some very difficult decisions. In the wake of Harry D. Lusk's death, the rest of the family owed \$300,000 in estate and inheritance taxes, and as most of their assets consisted of the land itself, they had no way of paying those taxes.³⁰ The farm was left in Harry's will to his four sisters, all in their eighties, his son, Hal, and daughter, Gertrude Davis. Meanwhile, the value of the land had risen so dramatically over the years of Pittsford's building boom, especially due to its prime location, that it hardly seemed reasonable to pay \$300,000 to continue farming a piece of land with an assessed value of around two million dollars.³¹

While the Lusks were weighing their options, which included continuing to farm the land, selling the land to a developer, or selling either the land or the development

²⁸ Thomas Ward, "A Rich Family Tradition of Dairy Farming Ends," *Brighton-Pittsford Post*, 4 May 1988.

²⁹ Greg Livadas, "Harry Lusk, farmer, dies," *Rochester Times-Union*, 24 June 1988.

³⁰ Timothy Kirn, "Owner's dilemma: selling historic Pittsford farm," *Rochester Times-Union*, 1989, Town Historian's Office, Pittsford, New York.

³¹ Olivier Gibbons, "Developer finally wins in his bid for Lusk farm," *Rochester Democrat & Chronicle*, 24 June 1992; and John P. Rynne and Christopher S. Tillett to Margaret M. Freeman, 8 March 1989, personal file of Maria Rudzinski, Pittsford, New York. The Gibbons article stated that the assessed value of the farm was \$2.26 million, while the appraisal done by Rynne and Tillett gave an appraisal of \$275,000 for the Lower Farm and \$1,375,000 for the Upper Farm.

rights to the Town of Pittsford, some of Pittsford's most active citizens were busy trying to concoct a plan to save the farm as open space. Three months after the death of Harry Lusk, Mary Menzie, president of Historic Pittsford and a descendant of the Knickerbocker family, another long-established farm family in Pittsford, wrote to Hal Lusk to recommend that he seek the assistance and help of the Landmark Society of Western New York and the Peconic Land Trust of Eastern Long Island as he and his family considered their alternatives.³² Soon afterwards, Historic Pittsford received a grant from the National Farmland Trust, a rural conservation organization, to develop a preservation plan for the farm. They used this money to hire a planner from the Philadelphia area to develop a plan that would allow the preservation of some aspect of the land. The planner's task was to come up with a strategy whereby a sale of a portion of the land would generate the income needed to preserve the house and the land immediately around it, provide sufficient return to the owners, and leave enough land for Hal to continue farming.³³

During the first few months of 1989, Mary Menzie worked closely with Cynthia Howk, of the Landmark Society of Western New York, to try to ensure the survival of the farmhouse. Mrs. Menzie and Town Historian Audrey Johnson wrote to the Lusks in January to request permission to have the Landmark Society document the house before its sale, which seemed imminent.³⁴ Shortly after this request, three representatives of the

³² Mary K. Menzie to H. A. Lusk, 12 September 1988, Town Historian's Office.

³³ Mary K. Menzie, interview by author, Pittsford, New York, 12 January 1998.

³⁴ Audrey Johnson and Mary Menzie to Edna Lusk Tichenor et al., 13 January 1989, Town Historian's Office.

Landmark Society toured the house, concluding that it was of extremely high significance to the community.³⁵ Mrs. Menzie also informed Ms. Howk of her assessment of the motivations of the Lusk family members involved in the decision. According to Mrs. Menzie, the elderly Lusk sisters, who together owned four-sixths of the farm, wanted to maximize their financial return in any sale, because they had sacrificed financially for many years in order to allow their brother, Harry Lusk, to continue farming.³⁶

The Lusks were weighing two offers that were publicly known through newspaper reports, although other negotiations were also going on behind the scenes. The family reportedly had received an offer from a prominent development firm, Wackerman Guchone, developers of much of the land surrounding the farm, to purchase the land outright for \$3.5 million. An alternative was to sell the development rights to their farm to the Town of Pittsford for \$1.6 million, a plan that would allow Hal Lusk and his sons to continue to own and work on the farm, while ensuring that the land would never be developed. With at least one more lucrative offer in hand, the Lusks asked the Town to raise its offer to \$2.1 million, to which the Town responded by offering \$2.5 million to purchase the farm outright. The family was divided about these offers. While Hal wanted to sell the development rights,³⁷ his aunt, Mrs. Williams, was staunchly opposed to such a deal, and was quoted in a newspaper as saying, “all the town wanted to do is tell

³⁵ Cynthia Howk to Harry A. Lusk, 19 May 1989, Town Historian’s Office.

³⁶ [Cynthia Howk,] handwritten notes, 1 February 1989, Lusk farm file, Landmark Society.

³⁷ Kirn, “Owner’s dilemma.”

us what we could do with our property. I don't think the town has any business telling us what we can do with our property.”³⁸

The publicity surrounding the Lusk Farm's uncertain future could not have come at a more dramatic time. The two referenda on the purchase of farmland development rights took place in the fall of 1989, just as the Lusks were mulling over the offers they had received. The second referendum, in particular, was a highly visible and hard-fought battle between those who wanted to ensure that Pittsford's rural character would not disappear, and those who opposed the purchase based on their belief that the tax impact of the purchase would be greater than that of unrestrained development. According to Maria Rudzinski, who later became president of the Greenbelt Association, an environmental organization created in the wake of the second referendum, the proposal to purchase the development rights was defeated largely because of last-minute negative publicity funded by prominent developer Ted Spall.³⁹

The Lusks continued to consider their options into 1990. Mr. Wackerman was putting great pressure on the family members, and informed Pittsford's Town Supervisor and two members of the Historic Preservation Commission that three of the four elderly Lusk sisters had agreed to the sale, but the rest of the family had not consented. Meanwhile, the American Farmland Trust weighed in, offering to commit money to make

³⁸ Olivier Gibbons, “Man tries to hold on to his farm,” *Rochester Democrat & Chronicle*, 14 September 1990.

³⁹ Maria Rudzinski, interview by author, Pittsford, New York, 12 January 1998.

a counter-offer to the Lusks.⁴⁰ In January of 1991, the Lusks finally refused Wackerman Guchone's offer, to the great displeasure of the developers.⁴¹ The family was still considering other developers' proposals, however, so the farm's future remained uncertain.

The Town of Pittsford Historic Preservation Commission, keenly aware of the highly publicized struggle over the future of the farm, proposed designating an historic district that would encompass the farm in July, 1991. By creating this district, the HPC would gain a say over the future development of the land, as the developer would be required to obtain a Certificate of Appropriateness from the Commission before any final plans could be approved by the Town Planning Board. Despite opposition from some of the Lusks, including Mrs. Williams, who characterized the members of the HPC as "a bunch of snoopers," the Mile Post/Stone Town Historic District, the first and only historic district in the Town of Pittsford, was designated on August 15, 1991.⁴²

With the sale to Wackerman Guchone averted and the farm part of an historic district, Historic Pittsford and the Greenbelt Association continued to search for a way to preserve the farmhouse and its context. The organizations' efforts proved to be in vain, however. Just as their plan was ready and appeared to include a realistic scheme to save at least some of the open space, the Lusk family decided to sell their land to developer

⁴⁰ Gibbons, "Man tries to hold on to his farm;" and Cynthia Howk, memorandum to file, 20 September 1990, Lusk farm file, Landmark Society.

⁴¹ Olivier Gibbons, "Developer decides to back off," *Rochester Democrat & Chronicle*, 11 January 1991.

⁴² Linda K. Wertheimer, "Owners don't want farm to become history," *Rochester Democrat & Chronicle*, 29 July 1991; and Minutes of the Town of Pittsford Historic Preservation Commission, Pittsford, New York, 15 August 1991.

Ted Spall. In late June, 1992, after three years of discussions, the Lusks finally accepted Mr. Spall's offer to buy the farm with a combination of \$2.5 million in cash and a donation of a 360-acre farm in a town to the south of Pittsford. Hal Lusk described the sale as "bittersweet," but stated that he trusted Mr. Spall and felt "better about this sale than any of the offers that came from other developers."⁴³

Despite Mr. Spall's assertion that "any development will respect the historic farm's position and relationship to the town and village of Pittsford," members of the community, particularly those who had worked to save the house and farm, expressed their dismay as news of the sale broke.⁴⁴ The impending loss of the Lusk Farm, a cherished landmark because of its long history and visual significance, was very hard for people in Pittsford to accept.

Initial Plans for Developing the Farm

Just a week after the deal between the Lusks and Mr. Spall was finalized, Mr. Spall submitted an informal plan for the development of the Lusk Farm. In Pittsford, developers often precede their formal plan submissions with informal meetings, discussions, and sketch plans, which allow them to inform the relevant boards and agencies of their intentions and to get a sense of those boards' and agencies' viewpoints, as well as any issues that may be raised by members of the communities. The informal

⁴³ Dresden D. Engle, "Lusk: Stress is off," *Brighton-Pittsford Post*, 24 June 1992; Mercedes Morano, "Lusk farm sold," *Rochester Times-Union*, 24 June 1992; and Gibbons, "Developer finally wins."

⁴⁴ Engle, "Lusk: Stress is off."

plans usually deal with the very basic question of what portions of a parcel will and will not be developed.⁴⁵ The informal plan submitted by Ted Spall's company, known as Brookwood Development Corporation or Spall Homes, detailed the natural features, site capacity, and other development considerations relevant to the Lusk Farm. The Upper Farm, sometimes called the Upper Parcel or Knickerbocker Parcel, was the 112-acre portion of the site located off Knickerbocker Road, and the Lower Farm, also known as the Lower Parcel or Stone Road Parcel, was the 28-acre portion behind the farmhouse (see fig. 10). The Lower Farm was further separated into two sections, eight acres to the north of Stone Road and twenty acres to the south. Both sections of the Lower Farm were within the Mile Post/Stone Town Historic District, while most of the Upper Farm lay outside the district's boundaries.

In this informal plan, the developer informed the relevant agencies that he intended to build large, single-family houses on lots of approximately one acre each on the Upper Farm.⁴⁶ On the Lower Farm, meanwhile, the developer proposed that "development would occur in accordance with clustering provisions in order to meet open space objectives."⁴⁷ This referred to the Town of Pittsford's evolving policies toward managing growth on former agricultural lands. The Town was becoming interested in innovative zoning techniques that allow deviations from a parcel's standard zoning if the

⁴⁵ Martin Brewster, interview by author, Pittsford, New York, 10 February 1998.

⁴⁶ This and many other documents were formally submitted by Bruce G. Boncke of the engineering firm Boncke Mueller Eldred, the engineer for Spall Homes. As these documents represent submissions by Spall Homes, however, I am treating them, for the sake of clarity, as if Mr. Spall had signed the letters.

⁴⁷ Bruce G. Boncke to William Carpenter, 2 July 1992, personal file of Jean M. France, Pittsford, New York.

developer provides a public amenity. In the case of the Lower Farm, Mr. Spall suggested that rather than distribute the sixty-two units the zoning allowed him to build evenly across the site, he would group those units into a small, relatively dense area, thereby leaving other portions of the land open. The maps Mr. Spall submitted at this point depicted his ideas for the farm in a very general sense, indicating likely areas for development and some existing features, but not representing the exact location of any new structures (fig. 13).

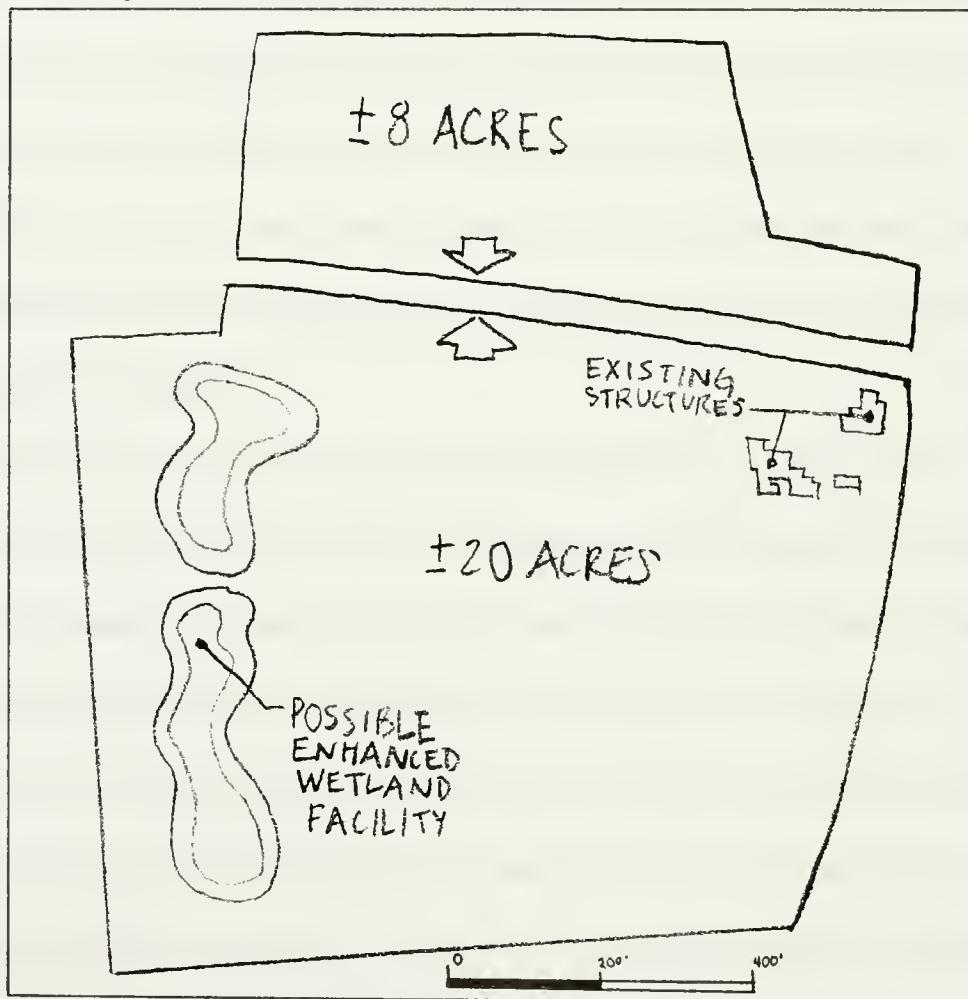


Figure 13. Drawing representing the informal plan for the Lower Farm submitted by Ted Spall. Adapted from plans on file at Town Hall, Pittsford, New York.

The first Planning Board meeting at which the developer's ideas were discussed set the tone for the long process to come. Bruce Boncke, the engineer who frequently spoke on behalf of Mr. Spall's firm at public meetings, described some of the many issues involved in developing this unusually complicated piece of land. The minutes of this meeting record that Mr. Boncke discussed numerous important considerations, including "traffic, density, open space, the existing homestead, wetlands/drainage, sanitary sewer capacity resolution, access, viewsheds, market issues and character of the development." He noted that new zoning tools could enable something truly innovative to be done in the development of the Lusk Farm, and that he and Mr. Spall were interested in these possibilities as long as the market would support their plan. Mr. Spall also noted that several people had contacted him to inquire as to whether the farmhouse was available for commercial or residential use.

In the discussion portion of the meeting, a number of important Town and community concerns were noted. One Planning Board member remarked that an unusual number of competing uses were possible for the land, making it very difficult to decide what to do. He further expressed his hope that the development could include some smaller lots and affordable housing. On the other hand, a resident of Knickerbocker Road said she was opposed to clustered development and would rather see one-acre lots, although the minutes do not reflect her reasoning for this position. Other Knickerbocker Road residents commented on their concerns about increased traffic, property taxes, and the safety of children. The final speaker was a representative of Historic Pittsford, who

remarked that as the Lower Farm was part of the historic district, his organization would like to see that area left open.⁴⁸

The discussions that took place at the Planning Board meeting made it clear that the strong interest in the future of the Lusk Farm had not dissipated when the Lusk family came to their agreement with Ted Spall, and that members of the community were determined to see their interests addressed in the planning process. During the following weeks, Mr. Spall and others from his company met at least twice with neighbors of the Lusk Farm, and also met numerous times with representatives of the Town and the Planning Board.⁴⁹ Mr. Spall and Mr. Boncke also gave a special presentation to the Issues Committee of Historic Pittsford, outlining their proposals.⁵⁰

Throughout the fall of 1992, Mr. Spall continued to refine his ideas for the Upper and Lower Farms in response to input from a variety of sources. One possibility that he considered involved a new state law provision that dealt with the situation the Lusk Farm was in, where a parcel being developed is divided between one or more zoning districts. In the case of the Lusk Farm, the zoning of the Upper Farm required that fifty percent of the land remain open space, while there was no such requirement on the Lower Farm. According to the new law, the developer could calculate the acreage required to be left open on the Upper Farm, which came out to 56 acres, and then apply that requirement

⁴⁸ Minutes of the Town of Pittsford Planning Board, Pittsford, New York, 13 July 1992.

⁴⁹ Bruce G. Boncke to Planning Board, 12 July 1993, personal file of Maria Rudzinski. This letter, written a year after the events described in this chapter, included a list of the meetings Mr. Spall's firm held with neighbors and town officials.

⁵⁰ [Mary Menzie], "Positions in Response to Development Proposals for the Lusk Farm," 6 October 1992, personal file of Maria Rudzinski.

across the entire parcel. This meant that the needed 56 acres of open space could come partly from the Upper and partly from the Lower Farm. In keeping with this new law, Mr. Spall suggested that he might be willing to construct fewer units than the zoning of the Lower Farm permitted in order to leave more of the farm open, as this seemed to be in keeping with the historical and environmental concerns many people had expressed. Some members of the Planning Board were receptive to this, while others thought the 56 acres of open space should be within the Upper Farm, as its zoning required, and believed a creative solution was possible that would address the historical and environmental issues relating to the Lower Farm without necessarily leaving the parcel undeveloped.⁵¹

At two Planning Board meetings in January, 1993, concerned members of the community reiterated many of the comments that had arisen earlier, and emphasized some new issues. It was clear that many neighbors of the Lusk Farm wanted the land to remain undeveloped. The residents of Babcock Farms, the recently-built subdivision immediately to the west of the Lower Farm, were particularly vocal in their opposition to the development proposals, especially the suggestion that the farmhouse and barns might be devoted to commercial use. Neighborhood representatives emphasized their concerns about the loss of scenic views from their windows, environmental damage, decreased safety, higher taxes, and crowded schools. The minutes reported that one very near neighbor of the Lower Farm asked "that the historic character in the Babcock development be continued into this proposed development so as to preserve their property

⁵¹ Minutes of the Town of Pittsford Planning Board, 9 November 1992.

values and quality of life.”⁵² In opening the second public meeting, the chairperson of the Planning Board, attempting to redirect the conversation away from the idea that the Lower Farm could remain open and toward the consideration of realistic alternatives, urged “that the public and especially those in attendance not be fanciful in thinking that farming can remain on the whole lower farm without denying rights to develop the property or without transferring the effects to another neighborhood.”⁵³

It was clear by this point that the opinions of people involved had become quite firmly established. Many of the interests involved were also at cross-purposes. While certain Planning Board members wanted the development of the Lusk Farm to address Pittsford’s long-term goals, including the provision of affordable housing, a greater diversity of housing types, and commercial uses south of the Village, neighbors feared the unpleasant effects of increased traffic, taxes, and threats to their property values that they believed would follow higher-density or non-residential development. For a variety of reasons, most people wanted to see the Lower Farm remain undeveloped, but this desire ran counter to the developer’s legal right to develop the property according to its zoning.

The one statement everyone probably could have agreed on was that the Lower Farm was a unique property that deserved special treatment. Many would also have agreed that conventional suburban development was not appropriate for this site. In the hope of developing a suitable plan for the landmark’s future, the Planning Board and the Town government decided to manage the process of changing the Lusk Farm in a new

⁵² Minutes of the Town of Pittsford Planning Board, 11 January 1993.

⁵³ Minutes of the Town of Pittsford Planning Board, 25 January 1993.

way. They turned to the principles of a planning philosophy known as New Urbanism, in the hope that this new approach would help them strike the right balance among the many competing goals.

CHAPTER III. NEW URBANISM

New Urbanism is a planning and design philosophy that grew out of certain planners' dissatisfaction with conventional suburban development after World War II. These planners, of whom Andres Duany, Elizabeth Plater-Zyberk, and Peter Calthorpe are the best known, began to blame the type of single-use, low density development prevalent across the country since the 1940s for a variety of social ills, and proposed to remedy these problems through a return to a more traditional way of designing land development projects. At first, because of its connection to tradition, the new approach was known as neotraditionalism, but it has also come to be known as the New Urbanism, the name given to it by Peter Katz in his book, *The New Urbanism*. New Urbanist planners believe a reawakening of traditional town design can address the primary problem with the type of suburban development common today: the dominance of the automobile in the landscape.

Problems Giving Rise to the New Urbanism

New Urbanists are disturbed by three interconnected trends in land development since World War II: the strict separation of different land uses, very low-density development, and problematic suburban road systems. The combination of these factors means that unlike traditional towns and cities where people could walk from their residence to the store or their place of employment, today's suburbs require the use of a

car for virtually every trip of any kind. The separation of uses means most houses are not within walking distance of any non-residential destination; low-density development further separates individual buildings and consumes large amounts of land; and roads that do not connect preclude walking and force all drivers from their cul-de-sacs onto the same collector and arterial roads, causing traffic congestion.⁵⁴

Another complaint of the New Urbanists is that architects have lost the ability to create buildings that fit well in existing contexts, preferring instead to build isolated monuments that look good in architectural magazines.⁵⁵ This remnant of modernist training and design philosophy is in sharp contrast to the building philosophy seen in a traditional, pre-World War II American town, in which structures by different architects and of different eras and uses worked well together because they were similar in size, street orientation and other features.⁵⁶

The problems that New Urbanists assign to recent suburban development patterns are much deeper than road congestion or aesthetic appeal. They argue that by designing places with irrational road systems and buildings that are incompatible with one another, developers and architects are contributing to serious social problems. Philip Langdon, a major supporter of New Urbanism, has gone so far as to say that "a modern subdivision is

⁵⁴ These complaints are addressed in virtually every article and book about New Urbanism, but are best articulated in Philip Langdon, *A Better Place to Live: Reshaping the American Suburb* (Amherst, Massachusetts: The University of Massachusetts Press, 1994).

⁵⁵ Andrea Oppenheimer Dean, "Their Town: Andres Duany and Elizabeth Plater-Zyberk's Embrace of Traditional Community Planning Isn't Just Nostalgic, It's Intelligent," *Historic Preservation* 44 (May/June 1992): 58-59, 61.

⁵⁶ Andres Duany and Elizabeth Plater-Zyberk, "The Second Coming of the American Small Town," *Historic Preservation Forum* 9, no. 3 (spring 1995): 33.

an instrument for making people stupid.” Langdon is particularly critical of the modern subdivision as a place for children, because they cannot explore or travel independently in environments that lack sidewalks and convenient non-residential destinations such as a public library or corner store. He points out that children, teenagers, the elderly and others who do not drive are practically immobilized by the street design in a typical residential subdivision.⁵⁷

New Urbanists blame the lack of economic, racial, or social diversity in many recently developed suburban areas on today’s land development practices, in which new subdivisions are designed with a single socio-economic group in mind. According to Langdon, this counteracts the nature of a traditional village, which includes a variety of types of people, all necessary for a well-functioning society. In addition to depriving people of the opportunity to come into contact with others unlike themselves, this lack of diversity makes it unlikely that people will stay in a single place long enough to feel connected to it; if one area is designed for young childless singles and couples, another for families with children, and yet another for the elderly, people will be compelled to move from place to place as their economic status and housing requirements change.⁵⁸ Suburban design practices are also linked by some to conscious and unconscious social and racial exclusion. Zoning requirements and development practices that allow or

⁵⁷ Langdon, *Better Place to Live*, 24-26, 44-49.

⁵⁸ *Ibid.*, 73-76.

provide only large lots in neighborhoods that require car ownership effectively exclude poor people, often disproportionately affecting members of minority groups.⁵⁹

Vincent Scully, who has become a prominent backer of New Urbanism, has described architecture as being primarily a matter of community, in which the shape of the community is far more important than the individual buildings within it. He considers the breakdown of the physical fabric of community seen in developments since World War II a cause of insanity, evidence of which can be found in suburbs and cities today. His language may be somewhat hyperbolic, but it dramatizes what the New Urbanists claim: that fifty years of misguided suburban design have had serious, detrimental effects on American society.⁶⁰

Goals and Principles of the New Urbanism

To combat these social problems, the New Urbanists propose a specific set of changes to the way land is developed in this country. According to Duany, these physical recommendations have three major social aims: to improve the suburban environment for children, to allow people to age in place, and to free families from the necessity of owning more than one car.⁶¹ All of these are components of the same basic goal of reducing American families' dependence on the automobile. Another aim of New

⁵⁹ Daniel R. Mandelker, Roger A. Cunningham, and John M. Payne, *Planning and Control of Land Development: Cases and Materials*, 4th ed. (Charlottesville, Virginia: Michie Law Publishers, 1995), 371-75.

⁶⁰ Vincent Scully, afterword to *The New Urbanism: Toward an Architecture of Community*, by Peter Katz (New York: McGraw-Hill, 1994), 221-22, 229.

⁶¹ "New Urbanism: Urban or Suburban?" *Harvard Design Magazine* (winter-spring 1997): 53-55.

Urbanism is to foster a stronger link to an area's historical roots and unique identity at a time when the suburban architecture of one region is indistinguishable from another.⁶²

The design principles are categorized differently by different writers, but the main strategies involve designing roads as a loose grid rather than a set of dead-ends, providing a focal point in either open space or civic buildings, mixing different uses and housing types, providing a higher density than is usual in conventional subdivisions, and limiting a community's size to the distance an average person can walk comfortably.⁶³ These general principles are translated by New Urbanist planners into design codes that range from general recommendations about street layout to very detailed requirements relating to features such as materials, colors, roof pitches, window sizes, and street widths.

Part of the justification the New Urbanists give for their design approach is that it represents what people really want. Duany often emphasizes that communities that already have the features he promotes, such as Princeton, New Jersey, Georgetown in Washington, D.C., and Sonoma, California, are often thriving areas that are popular with tourists, residents and shoppers. In keeping with their position that they are giving people what they want, New Urbanist planners often incorporate community "charettes" or other participatory sessions into their design processes to gain input and build support for their proposals.⁶⁴

⁶² Lloyd W. Bookout, "Neotraditional Town Planning: A New Vision for the Suburbs?" *Urban Land* 51, no. 1 (January 1992): 23.

⁶³ Bookout "New Vision," 23-25; Langdon, *Better Place to Live*, 217.

⁶⁴ David Mohney, ed., "Seaside and the Real World: A Debate on American Urbanism," *Architecture New York* 1, no. 1 (July-August 1993): 28.

Criticisms of the New Urbanism

The New Urbanists have come under attack from critics who have often seized on the highly restrictive design codes at places like Seaside, Florida as evidence of the philosophy's weaknesses. The most prominent controversy is the debate over the architectural style of Seaside, Kentlands, Maryland, and other completed examples. The architectural codes of Seaside are meant to encourage design based on vernacular southern architecture, and those of Kentlands, mid-Atlantic colonial buildings. Critics note that, while the traditional appearance has enhanced the marketability of these developments, it is phony and trivializes history.⁶⁵ In response, Duany states that his firm does not design the buildings, but does listen to public opinion in creating the code; he says it is the clients who choose the style, and most people prefer vernacular to modern architecture.⁶⁶ The style issue has garnered the most attention, but other criticisms have arisen as well. Critics have charged New Urbanists with encouraging elitism,⁶⁷ promoting sprawl while allowing older areas to decline,⁶⁸ pandering to the public,⁶⁹ and holding unrealistic expectations with respect to the viability of mixed-use in new areas.⁷⁰

⁶⁵ Gretchen Schneider, "Substance or Style?" *Harvard Design Magazine* (winter-spring 1997): 62.

⁶⁶ "New Urbanism: Urban or Suburban?" 48-49; Dean, "Their Town," 61; and Mohney, "Seaside and the Real World," 15-18.

⁶⁷ Hok-Lin Leung, "A New Kind of Sprawl," *Plan Canada* 35, no. 5 (September 1995): 5.

⁶⁸ Leung, "New Kind of Sprawl," 4; and "New Urbanism: Urban or Suburban?" 56.

⁶⁹ Mohney, "Seaside and the Real World," 31.

⁷⁰ New Urbanism: Urban or Suburban?" 61; Bookout, "Neotraditional Town Planning: The Test of the Marketplace," *Urban Land* 51, no. 6 (June 1992): 17; Ian Wight, "New Urbanism vs. Conventional Suburbanism," *Plan Canada* 35, no. 5 (September 1995): 21.

Underlying almost all other complaints about the New Urbanism is the criticism that its backers unrealistically believe the application of design principles can alter human behavior. Some liken this belief to the modernists' faith in architecture as an instrument of social change.⁷¹ Critics often belittle the idea that design features such as front porches and sidewalks will make people more sociable and reduce their automobile usage.⁷² Scholars explored the efficacy of land use planning as a social tool in studies of environmental psychology in the 1960s and 70s, long before the advent of New Urbanism. One such study determined that while neighborhood design that puts houses in close proximity to one another can encourage casual social relationships, the formation of lasting friendships among neighbors requires a certain amount of homogeneity within a neighborhood. The author of this study concluded that "the site planner should not deliberately try to create a specific social pattern," and instead, the planner should design some houses that are close to one another and some that are farther apart, so that people may choose a setting that will encourage the level of casual social interaction they desire.⁷³ This conclusion is contrary to the New Urbanists' belief that physical proximity and social diversity will automatically foster the most beneficial relationships. New Urbanist gurus Duany and Plater-Zyberk make no apologies for their belief that better design will improve human life, however. Duany says he did not set out to alter behavior

⁷¹ Nan Ellin, *Postmodern Urbanism* (Cambridge, Massachusetts: Blackwell Publishers, 1996), 137, 162-63.

⁷² Lloyd W. Bookout, "Neotraditional Town Planning: Toward a Blending of Design Approaches," *Urban Land* 51, no. 8 (August 1992): 15-16.

⁷³ Herbert J. Gans, "Planning and Social Life: Friendship and Neighbor Relations in Suburban Communities," in *Environmental Psychology: People and Their Physical Settings*, 2d ed., ed. Harold M. Proshansky, William H. Ittleson, and Leanne G. Rivlin (New York: Holt, Reinhart and Winston, 1976), 564-73.

when he began designing neotraditional communities, but rather discovered after the neighborhoods were built that residents behaved differently. Plater-Zyberk, meanwhile, has been quite straightforward in asserting that New Urbanist design can and will have beneficial social effects.⁷⁴

New Urbanism in Existing Communities

New Urbanism first came to prominence as a tool for enhancing the design of new suburban communities, but has achieved greater success in quite different applications. Designers have come to recognize that neotraditional principles may be best suited “as a guide for infilling, expanding, and retrofitting existing communities” that already have the characteristics New Urbanists build anew.⁷⁵ Duany said in July, 1996 that over one-third of his firm’s projects involved augmenting existing fabric, rather than designing entirely new areas on open land.⁷⁶ New Urbanist ideas are appearing in a variety of diverse projects, including downtown revitalization projects and efforts to redesign existing public housing.⁷⁷

Smaller-scale applications of neotraditional ideals have been, and will continue to be, more common than new projects planned entirely according to New Urbanist

⁷⁴ Mohney, “Seaside and the Real World,” 12, 29.

⁷⁵ Bookout, “Toward a Blending,” 19.

⁷⁶ “New Urbanism: Urban or Suburban?” 58.

⁷⁷ Beth Dunlop, “The New Urbanists: The Second Generation,” *Architectural Record* 185, no. 1 (January 1997): 132-34; Andrea Oppenheimer Dean, “New Hope for Failed Housing,” *Preservation* 50, no. 2 (March-April 1998): 52; Anthony Flint, “Rebuilding the City,” *Boston Globe Magazine*, 28 September 1997; and Charles Lockwood, “The New Urbanism’s Call to Arms,” *Urban Land* 53, no. 2 (February 1994): 10-12.

principles, in part because it is so difficult to design and implement New Urbanism at the scale of an entire community. Despite the attention New Urbanist towns have received in architectural magazines and in the mainstream press, there are very few actual examples in existence, and those who have tried to design in accordance with New Urbanist principles have encountered significant obstacles. The most prominent New Urbanist developments that have been completed so far have involved very unusual circumstances that may not ever be replicated. For example, Seaside was built on a tract of land owned by a man with a real interest in the new design movement who was willing and able to take a chance on doing something different.⁷⁸ Celebration, Florida was developed by the Disney Company, a developer with unusually deep pockets and a well-established reputation, although Celebration represents the company's first, and perhaps last, venture into housing development.⁷⁹ In most situations, a New Urbanist development of any scale faces at least three categories of obstacles: existing regulations, reluctance on the part of the developer, and community opposition.

Zoning practices in most existing suburbs preclude New Urbanist design. Duany points to three basic zoning and subdivision conventions that hinder denser, mixed-use design: the mandated separation of uses, street and traffic standards requiring wide roads

⁷⁸ Katz, *The New Urbanism*, 4; and Stephen Brooke, *Seaside* (Gretna, Louisiana: Pelican Publishing Company, 1995), 13-17.

⁷⁹ Michael Pollan, "Town-Building Is No Mickey Mouse Operation," *The New York Times Magazine*, 14 December 1997, 56. This article is an interesting account of what happens when people move into a neotraditional development run by a major corporation. Once Celebration opened, the Disney Company found itself in the unfamiliar position of dealing with residents and their daily needs, such as schools and local government.

and no sidewalks, and parking requirements.⁸⁰ Paradoxically, these and other requirements, such as large lots and deep set-backs, make the type of development tourists find so charming in historic towns and neighborhoods impossible. The imposition of these regulations since the advent of zoning in the 1910s helps to explain the sharp contrast often seen between an older village and its more recently developed outskirts.⁸¹

Even in places that have rewritten their regulations to permit New Urbanist developments, the natural conservatism of the real estate business presents another obstacle. Real estate developers are quite reluctant to experiment with New Urbanism, which is a relatively untested idea.⁸² Developers rely heavily on market studies and convention; they tend to view their potential market as a fragmented group of different segments with different needs, each of which must be targeted separately and kept away from the others. It has become a convention for developers to build only one type of housing on a particular land parcel rather than to mix types such as single family houses and attached townhouses, not to mention a mixture of residential and commercial uses.⁸³ Developers' reliance on time-tested formulas is not merely the result of innate conservatism on the part of the developers; it is a logical reaction to the reality of real

⁸⁰ Lloyd W. Bookout, "Neotraditional Town Planning: Bucking Conventional Codes and Standards," *Urban Land* 51, no. 4 (April 1992): 19.

⁸¹ Suzanne Sutro, *Reinventing the Village: Planning, Zoning and Design Strategies* (Chicago, 1990), 1. Sutro's book is an excellent handbook for communities seeking to understand and counteract this phenomenon.

⁸² Wight, "New Urbanism vs. Conventional Suburbanism," 20-22.

⁸³ Langdon, *Better Place to Live*, 63-64, 166. My conversations with Kathy Bull at Spall Homes, to be discussed in later chapters, reinforced this point.

estate financing today. Developers who have tried have found that it is quite difficult to obtain financing for neotraditional plans, as real estate financiers, such as banks and insurance companies, who are in a position to lend them money for their projects are often unwilling to risk their investment on something uncertain.⁸⁴

Despite market research showing that home buyers are willing to pay extra for a house in an area with a town center and other amenities they feel will lend a sense of “community” to their neighborhood,⁸⁵ resistance on the part of the community is often a major obstacle to the implementation of New Urbanist principles. This is particularly the case when a neotraditional project is proposed in or near an existing community, but similar sentiments have appeared in market studies targeted at new home buyers. The higher density associated with New Urbanist design poses a particular problem for many potential buyers, who often associate the size of a house and yard with the value of the property.⁸⁶ Duany has recognized the problem of community or neighbor opposition:

When given the chance to make decisions, more often than not, citizens will make palpably wrong ones. They are usually against mixed-use. They are always against higher density; they love five-acre zoning ... The citizens will, in fact, close the drawbridge, oppose mixed-use and economic variety in housing, so we must fight them.⁸⁷

⁸⁴ Bookout, “Bucking Conventional Codes,” 24.

⁸⁵ John T. Martin, “Building ‘Community,’” *Urban Land* 55, no. 3 (March 1996): 31, 56.

⁸⁶ Lloyd W. Bookout, “New Vision,” 26; and Ruth Eckdish Knack, “Master Planned Lite,” *Planning* 61, no. 10 (October 1995): 7.

⁸⁷ “The New Urbanism, The Newer, and The Old,” *Places* 9, no. 2 (Summer 1994): 92. This article was composed of excerpts from a panel discussion at the Municipal Art Society in New York in May, 1994.

This attitude contradicts Duany's claims to work with communities to provide them with the type of environment they really want, and suggests instead a desire to force people to accept what planners believe is good for them.

Effects of New Urbanism on the Development Field

While planning firms with an ideological commitment to New Urbanism, such as Duany and Plater-Zyberk's firm, DPZ, are often successful and busy, the projects planned by these firms represent a small percentage of the total amount of development taking place in the United States. Although the number of projects that embody all of the principles of New Urbanism is very small, the movement has had some effect on the wider development community. Aware of the market research showing strong interest in neighborhoods that have features evocative of small towns, some developers have adopted certain aspects of neotraditionalism. Builders' magazines encourage developers to "try a little neotrad," and describe efforts by some developers to use themes such as "New England village" in subdivisions to give the neighborhoods "a sense of place."⁸⁸

The ideological New Urbanists are dismayed by the use of design features based on their work but isolated from the planning ideals, accusing developers who use neotraditionalism as a marketing tool of superficiality. As those who are concerned about this trend point out, a subdivision with a town green, picket fences, or front porches without the more significant planning elements, such as the street pattern and mix of uses,

⁸⁸ Knack, "Master Planned Lite," 6-8. See also Martin, "Building Community."

does not represent New Urbanism, and encourages popular misconceptions about the movement's aims. As Peter Calthorpe has pointed out, "...the public can now buy houses in conventional suburbs styled as villages and neighborhoods, which the press claims are representative of the new movement."⁸⁹

While these planners are contemptuous of the use of selected aspects of their design principles isolated from their underlying philosophy, it remains the case that most growing communities will not hire DPZ or other firms ideologically committed to New Urbanism to design their expansion according to neotraditional ideals. A filtering down, and perhaps a watering down, of neotraditional concepts is only natural; throughout American history, elements used by elite architects working in the latest fashions have made their way into the common architectural vocabulary. The question is not whether this should happen, as it is inevitable, but whether New Urbanist techniques adopted *á la carte* have potential benefits for a community even if some or all planning aspects are abandoned.

New Urbanism and Historic Preservation

As people have become more familiar with New Urbanism over the years, some have noticed a correspondence between this new planning movement and the historic preservation movement. Both grew, to some extent, out of a sense that modernism had

⁸⁹ Charles Lockwood, "The New Urbanism's Call to Arms," *Urban Land* 53, no. 2 (February 1994): 11-12. See also Sutro, *Reinventing the Village*, 1; Langdon, *Better Place to Live*, 238-39; and "New Urbanism: Urban or Suburban?" 53.

failed and society should place more value on traditional environments, and both emphasize the relevance of traditional design to modern life.⁹⁰ While many are interested in the new movement, historic preservationists have become alarmed at the prospect of the proliferation of replicas of historic towns. Some fear that by providing new suburbs with the attributes people find desirable in old urban areas or small towns, the New Urbanists will give people who had so far chosen to live in those older areas a reason to abandon their cities and towns for the suburbs.⁹¹ Preservationists who believe new buildings should look new so as to protect the value and uniqueness of authentically old structures also shudder at the thought of copies of eighteenth and nineteenth-century urban and small-town architecture sprouting in twentieth and twenty-first century suburbs.

The relationship between historic preservation and New Urbanism is put to the test when a neotraditional development is proposed in, or adjacent to, an existing historic town. While New Urbanists claim that their approach offers a more sensitive way to develop these areas, which they refer to as “infill” sites, and provides people with the kind of growth they really want in their communities, the historical, political, and emotional complexities of such a development present difficult issues. In Pittsford, these factors, particularly the historic and symbolic significance of the landmark property, provided the impetus for undertaking a participatory, New Urbanist-inspired process for the design of the development of the Lusk Farm. Because the use of neotraditional

⁹⁰ Ellin, *Postmodern Urbanism*, 74-75.

⁹¹ “New Urbanism: Urban or Suburban?” 56.

concepts grew largely out of historic preservation concerns, the Lusk Farm offers an ideal opportunity to test the appropriateness of neotraditional planning to historic communities.

CHAPTER IV. VISION PLANNING FOR THE LUSK FARM

A. Nelessen Associates' Visioning Exercises

The individual who implemented Pittsford's experimental planning procedure for the Lusk Farm was Anton Nelessen, founder of A. Nelessen Associates (ANA), a planning and design firm in Princeton, New Jersey. Mr. Nelessen has been described as "the planner's neotraditionalist," because of his special emphasis on the planning process.⁹² ANA specializes in vision planning, a process in which members of a community participate in planning decisions. Mr. Nelessen and his firm use vision planning in the design of small developments, town and county design codes, and even recommendations for local implementation of New Jersey's statewide plan.⁹³

Mr. Nelessen's vision planning process is intended to facilitate the creation of consensus in a community over how future growth and change will be managed, whether at the scale of a small subdivision project or an entire municipality. There are two main components of the process: the Visual Preference Survey and a participatory planning exercise, such as ANA's Hands-on Model Workshop. Typically, ANA representatives travel to the community in question and spend a full day conducting a workshop that incorporates these two activities.

⁹² Ruth Eckdish Knack, "Tony Nelessen's Do-It-Yourself Neotraditionalism," *Planning* 57, no. 12 (December 1991): 18.

⁹³ Anton Clarence Nelessen, *Visions for a New American Dream: Process, Principles, and an Ordinance to Plan and Design Small Communities* (Chicago: Planners Press, 1994), 10.

Mr. Nelessen began using the Visual Preference Survey (VPS) in 1979,⁹⁴ and describes it as a way to “help focus the planning and design issues, and define the most appropriate, as well as inappropriate, uses and appearance for the community’s future.” When he or his associates conduct a VPS, they show the audience, composed of residents, developers, and local government representatives, a series of up to 240 slides, some of which were taken in the area in question. The purpose of the slides is to elicit people’s feelings about the way their community currently looks and some options for how it could look in the future. In order to test people’s responses to alternative future scenarios, ANA employs a technique they call “envisioneering” to create images that embody various possibilities. “Envisioneering” involves altering photographs of the area under consideration by using a computer to add images of new buildings to the landscape. For example, one slide may show how the area might look if it is built up to its maximum potential under the current zoning, and another would illustrate how it could look if zoning codes are changed to allow or require the introduction of neotraditional features such as front porches, shorter setbacks, and sidewalks.⁹⁵

As the images are shown, participants are asked to rank each one on a scale of +10 to -10, with positive numbers representing images they feel are appropriate for their community, and negative numbers indicating inappropriate images. Mr. Nelessen or his associates then tally the scores in order to organize and analyze the images, with the

⁹⁴ *Ibid.*, 37.

⁹⁵ A. Nelessen Associates web page, retrieved 24 September 1997 from the World Wide Web:
<http://www.anavision.com/>

purpose of determining which existing features members of the community value the most, and which new design elements they consider appropriate and inappropriate.⁹⁶ The aim of this exercise is to create an objective, mathematical foundation for future design recommendations based on the specific responses of citizens in a particular place.

With VPS results tabulated, ANA representatives move on to the second major aspect of the day-long session. This can take different forms; when working at the scale of an entire town or city, the planners have participants sketch their ideas on tracing paper overlaid on maps of existing features, but at the smaller scale of a subdivision or neighborhood plan, the planners conduct a three-dimensional exercise called the Hands On Model Workshop. The purpose of the Hands On Model Workshop is to “[provide] the participants with an opportunity to make a hands-on contribution to the ultimate neighborhood design, as well as enhancing the visual and environmental understanding of the pending design decisions.”⁹⁷ Participants are asked to create a three-dimensional model of their ideal image for the place in question, starting with a topographical base map on which they place models of existing and potential structures to test various scenarios. Once the participants have created their ideal form, Mr. Nelessen or his associates discuss the design and how it could be implemented. Very often, this involves explaining why the current zoning does not allow the model to be built. For example, a common product of the exercise is a model resembling a dense nineteenth-century village. When this is the image people want, the planners explain why this is impossible

⁹⁶ Nelessen, *New American Dream*, 81-86.

⁹⁷ ANA web page.

if zoning codes require one-acre lots and deep setbacks.⁹⁸ The exercise is thus intended to function as a visualization tool and also as a crash course in the tangible effect zoning practices can have on the physical form of a community.

After the community has had an opportunity to discuss the results of the visioning exercises, perhaps in public meetings, ANA planners translate the information gathered during the workshop into two-dimensional site plans, design standards, ordinances, or comprehensive plans, as appropriate. According to Mr. Nelessen, the end result of the process is an improvement of the relationship between the community and developers, as residents are made to feel like they are a part of the development process rather than having it thrust upon them.⁹⁹ Participation in planning decisions is supposed to make change less unsettling for people, as a sense of control over the process can allay people's negative reactions to stressful environmental changes.¹⁰⁰

Vision Planning in Pittsford

Bill Carpenter, who was Commissioner of Public Works at the time of the sale of the Lusk Farm and is now Town Supervisor, said that it was his idea to initiate a vision planning process in Pittsford due to the many community concerns that arose in the early stages of planning for the Lusk Farm's future. Mr. Carpenter was familiar with New

⁹⁸ Nelessen, *New American Dream*, 99-100.

⁹⁹ *Ibid.*, 2.

¹⁰⁰ Robert J. Gatchel, "Perceived Control: A Review and Evaluation of Therapeutic Implications," in *Advances in Environmental Psychology*, vol. 2, *Applications of Personal Control*, ed. Andrew Baum and Jerome E. Singer (Hillsdale, New Jersey: Lawrence Erlbaum Associates, 1980), 1-22.

Urbanist principles, and had heard of ANA and its emphasis on building a public consensus early in any planning process. He hoped that a similar process in Pittsford would help the Town and the developer find a solution "that everyone could live with."¹⁰¹

In order to explore its alternatives, the Town underwent a formal process of selecting a planning firm to act as an outside consultant to the Planning Board in early 1993. Bill Carpenter issued a Request for Proposals (RFP) to a number of firms, outlining the relevant issues and the general process the Board hoped to follow. The planners were informed that the Town was willing to consider allowing Mr. Spall to build houses at a higher density than normally allowed on one section of the Lusk Farm in exchange for leaving other areas perpetually open. In the RFP, Mr. Carpenter neatly explained the difficult situation the Planning Board was encountering in its efforts to please all the relevant constituencies:

From a planning standpoint there are significant competing influences at work. Some elements of the community feel that historical preservation is the most important issue, others feel that agricultural preservation is most important, others feel that the environmentally sensitive areas are most important and others yet feel that traffic volume and safety are the most important.¹⁰²

Nine firms submitted proposals to the Planning Board, and of these nine, three were invited to interviews in February, 1993: A. Nelessen Associates, and two local firms, Barkstrom and LaCroix and Environmental Design & Research. The interviewers

¹⁰¹ Bill Carpenter, interview by author, Pittsford, New York, 7 January 1998.

¹⁰² William A. Carpenter to Greg Fisher, 20 January 1993, Vision Planning file, Town of Pittsford, Pittsford, New York.

included Bill Carpenter, two representatives of the Planning Board, and one member of the Historic Preservation Commission. The interviewers were impressed by the professionalism and interactive approach of ANA, although one Planning Board member expressed a concern that the ANA approach was similar to “playing with blocks,” and another was of the opinion that the ANA process “may be a wonderful marketing gimmick but in reality is only that.” Despite these reservations, the interviewers were struck by ANA’s apparent ability to achieve a community consensus, which they believed would be needed in order to accomplish something unusual with the Lusk Farm.¹⁰³ The developer and his engineer, Bruce Boncke, were also asked to review the written materials submitted by the three finalists, and agreed that ANA was the best choice of the three, although they would have preferred Reimann Beuchner, a local firm they had worked with in the past, if that firm were among the contenders. Mr. Boncke conceded that it had been “a struggle for us to buy into the concept and need for the consultant.” His main concern was with the scope of the outside consultant’s involvement; he made it clear in written comments to Mr. Carpenter that he and Mr. Spall were unwilling to let the consultant design the site plan or initiate a separate “public process” that would interfere with the work Spall Homes had already done with the community.¹⁰⁴

¹⁰³ Sandy [Zutes] to Bill Carpenter, 17 February 1993, Vision Planning file, Town of Pittsford; Peter Webster to Bill Carpenter, 18 February 1993, Vision Planning file, Town of Pittsford; Bill Carpenter to Planning Board, 18 February 1993, Vision Planning file, Town of Pittsford; and Edmund S. Starowicz, memorandum, 18 February 1993, Vision Planning file, Town of Pittsford.

¹⁰⁴ B.G. Boncke to William Carpenter, 19 February 1993, Vision Planning file, Town of Pittsford.

Within two weeks of the interviews, the Town hired ANA to act as the Planning Board's outside consultant. The contract between the Town and ANA detailed the preparation the planners were expected to do, the workshops and meetings they would attend, and the final product they would produce. Significantly, the contract specified that the planners were not required to create a consensus, but rather to provide "a process for the facilitation of consensus-building regarding the Lusk Farm Site. The ultimate level of consensus achieved by the Board is an intangible element, determined by forces beyond the control of the contractor."¹⁰⁵ The firm's services were to be paid for by the Town and Spall Homes, who agreed to divide the financial obligation equally.¹⁰⁶

Planners from ANA conducted their workshop in Pittsford on Saturday, March 20, 1993. The event was later described in a newspaper report as "a grown-up game of Monopoly." Thirty-eight people took part in the session; those invited included residents of Turnberry Lane and other subdivisions near the Lower Farm, town officials and staff, the developer, and members of volunteer boards such as the Historic Preservation Commission.¹⁰⁷ The workshop was designed to assist in the planning of the Lower Farm only, with no consideration of the Upper Farm. The agenda circulated by the chairwoman of the Planning Board indicated that participants were to expect a full day of activity, starting at 8:30 in the morning with coffee and tea, and including three hours for the

¹⁰⁵ "Amendment to March 3, 1993 Contract Scope of Services and Project Cost for Lusk Farm Site Vision Planning Process, Concept Plan and Design Guidelines." Vision Planning file, Town of Pittsford.

¹⁰⁶ "Amendment to March 3, 1993 Contract," and Ted Spall, Jr., to William Carpenter, 18 March 1993, Vision Planning file, Town of Pittsford.

¹⁰⁷ Dresden D. Engle, "Pittsford tries new planning process for Lusk farm." *Brighton-Pittsford Post*, 24 March 1993.

Visual Preference Survey and three and a half hours for the Hands On Model Workshop.¹⁰⁸

Participants' Reactions to the Visioning Process

If anyone from the Planning Board or from ANA was under the impression that it would be easy to build consensus among a group of people that included close neighbors, members of local commissions and agencies, environmental and historic preservation advocates, descendants of early Pittsford families, and the developer, they were mistaken. The comments of people who attended the workshop reflected a range of responses to the session, and indicated that many participants were disappointed by the experience.

Several people noted that the session was conducted according to assumptions they found questionable. The underlying assumption that bothered several people was that the Lower Farm would definitely be developed; some participants, particularly those whose properties were very near the parcel, would have preferred to explore options that would leave the land open.¹⁰⁹ These and other participants also objected to the idea that the purpose of the workshop was to find a way to maximize the amount of development on the site while minimizing its impact. As one participant noted, if there was any consensus within the two groups during the modeling portion of the workshop, it was to

¹⁰⁸ Sandra F. Zutes, to "Resident," 17 March 1993, Town Historian's Office.

¹⁰⁹ Gary Abelson to the Town of Pittsford, 29 March 1993, Vision Planning file, Town of Pittsford; and Eric Hochstein to "Editor," n.d. [March 1993], Vision Planning file, Town of Pittsford.

minimize development and maximize open space, but these ideas were rejected in favor of the developer's interest in maximizing development.¹¹⁰

Another set of concerns related to the parameters that were set for the groups to follow. The two groups that worked with models were told to fit approximately sixty units onto the 28-acre Lower Farm site, including the land north of Stone Road. Maria Rudzinski, an environmental advocate with a city planning degree, said she asked during the modeling exercise why they were working with so many buildings, and no one answered her question. She also questioned why the groups were allowed to spread the units all across the site, which was notoriously swampy and sloped and therefore not uniformly suitable for construction. That question, too, went unanswered.¹¹¹

Those with a particular interest in the history of the area noted that despite the firm's claim to develop individual solutions for unique areas, the ANA planners did not incorporate design elements that specifically related to historic development patterns in upstate New York and, instead, appeared to be seeking a generic northeastern or New England town form. For example, Maria Rudzinski and Mary Menzie pointed out that Mr. Nelessen insisted on incorporating a town green into the plans, even though villages in upstate New York, including Pittsford, typically developed not around a common green but around a significant crossroads. They said that if Mr. Nelessen was truly trying to emulate local vernacular town design, he would have encouraged the participants to

¹¹⁰ Hochstein to "Editor." Maria Rudzinski also commented on this. (Interview by author, Pittsford, New York, 12 January 1998.)

¹¹¹ Maria Rudzinski, interview by author, Pittsford, New York, 12 January 1998.

orient their plans to the intersection on the high ground near the old farmhouse, rather than advocating an inward-facing development at the bottom of a hill. Mrs. Rudzinski speculated that the “cookie-cutter neotraditionalism” Mr. Nelessen seemed to be pushing stemmed in part from the his tendency to interpret positively-rated images in the Visual Preference Survey, such as town greens and clock towers, as representing forms that the participants wanted to see in the Lusk Farm, when in fact these images only evoked positive associations in a more general sense. The other impetus toward a generic interpretation of neotraditionalism, Mrs. Rudzinski said, reflected Mr. Nelessen’s personal design style that commonly includes town greens and clock towers.¹¹²

Several participants reported feeling manipulated by the process, and guessed that ANA had a specific agenda. “You were definitely being led along to [Mr. Nelessen’s] goal,” said Bob Corby, who at the time was a member of the Town Historic Preservation Commission and is now the mayor of the Village. As an architect who is familiar with New Urbanism, Mr. Corby noted that he agreed with Mr. Nelessen’s viewpoint, but also pointed out that most other participants were not accustomed to the ideas being proposed and were insufficiently prepared for the modeling session.¹¹³ While Mr. Corby believed Mr. Nelessen had his own agenda, others thought he was brought in to promote the interests of either the Town or the developer under the auspices of collecting citizen input. Audrey Johnson, Pittsford’s Town Historian, was under the impression that hiring ANA was Mr. Spall’s idea and was a way for him to circumvent normal zoning and

¹¹² Maria Rudzinski and Mary Menzie, interview by author, Pittsford, New York, 12 January 1998.

¹¹³ Bob Corby, interview by author, Pittsford, New York, 10 January 1998.

maximize the number of houses he could fit onto the lot.¹¹⁴ Greg Abelson, who attended the session as a representative of a nearby subdivision, also considered the session considerably less of an honest attempt at obtaining community input than he had been led to believe:

...I felt that the facilitator, Tony Nelessen, was extremely biased and in fact violated the spirit of the session as set forth in the letter inviting us to attend. The letter specifically requested that we come with no preconceived biases or notions and that we take a fresh look at the property. It was readily apparent from Mr. Nelessen's presentation and comments that he was not unbiased and that he was attempting to lecture us and persuade us as to how the property should be developed. The Town Planning Board's selection of ANA makes it appear as if the Board has already made a decision regarding what, if anything, will be done with that parcel.¹¹⁵

Perhaps the most significant shortcoming of the ANA workshop in Pittsford, in the eyes of some participants, was that when it was over, many people's concerns had not been addressed. As one neighbor, who was generally pleased with the process and the planners, wrote to the Planning Board, "the plans on the table at the close of the afternoon session did not represent a consensus of the participants, nor did they represent any measure of agreement." He informed the Board that when they ran out of time, his group was experimenting with a suggestion made by one member of the group, partly because he and other participants disagreed with that individual and hoped to discount her ideas by representing them on the map.¹¹⁶ When asked if she remembered this situation occurring, Mary Menzie said that she did not remember it specifically, but had no reason

¹¹⁴ Audrey Johnson, interview by author, Pittsford, New York, 18 December 1997.

¹¹⁵ Gary Abelson to the Town of Pittsford, 29 March 1993, Vision Planning file, Town of Pittsford.

¹¹⁶ William A. Smith, Jr., to Sandra F. Zutes, 25 March 1993, Vision Planning file, Town of Pittsford.

to doubt Mr. Smith's account, as there was a general feeling among participants that there was not enough time.¹¹⁷ Whether because the groups ran out of time or because they were dominated by "those with the loudest voices and quickest hands," as another participant claimed,¹¹⁸ the results of the session were not satisfactory to everyone.¹¹⁹

The reactions of participants made it clear that Mr. Carpenter's assessment of the difficulty of balancing the "significant competing influences" was prophetic. Those who went into the session opposed to any development of the Lower Farm remained firm in their opposition, and were upset that their position was completely dismissed. The developer, on the other hand, emerged from the session "disappointed that the total number of units being discussed at both tables was 60, and not 90."¹²⁰ Those who arrived for the workshop with hopes of making the best of an unfortunate situation left disillusioned by what they perceived as the planners' apathy toward important historical and environmental considerations, bias toward the developer, and preconceived notions of the optimal outcome. They felt that the session was not an honest effort to explore their ideas, and was instead an attempt to change their minds about issues that were very important to them. Other studies have shown that in order for community participation to be effective, the participants must feel that they are able to have a genuine impact on the

¹¹⁷ Mary Menzie, telephone conversation with author, Pittsford, New York, 15 March 1998.

¹¹⁸ Hochstein to "Editor."

¹¹⁹ Troy Jones from ANA was not working for the firm at the time of the Pittsford session, but said that on occasion groups he has worked with fail to reach a consensus due to time constraints. When this happens, he said, the planners have no choice but to use what was on paper at the end of the session. Troy Jones, interview by author, Princeton, New Jersey, 23 February 1998.

¹²⁰ Ted Spall, Jr., to William Carpenter, 22 March 1993, Vision Planning file, Town of Pittsford.

project they are asked to consider.¹²¹ Because people did not perceive this to be the case, the session was unsuccessful at making the Lusk Farm project more acceptable to those who opposed the transformation of the landmark property.

The Vision Plan

Within a few weeks of the session, the planners from ANA submitted a written and illustrated vision plan to the Town. In this document, they conceded that the vision planning process did not result in a complete consensus on the future of the Lower Farm. They attributed this situation to the “many months of discussion and public hearings” that took place on the initial, informal proposals created before ANA became involved with the project, during which time “positions and opinions have in some instances become strong and relatively fixed.” Despite the lack of a complete consensus, the planners asserted that agreement had been reached on some “fundamental design principles and development guidelines” for the site. The purpose of the vision plan sent to the Town in late April was to describe these areas of agreement.

In the vision plan, the planners described workshop participants’ reactions to various images, based on the score each slide in the survey received. As participants gave extremely high ratings to images of farmland and agricultural vistas, the planners determined that there was a clear preference to leave the Lusk Farm open; as that was

¹²¹ Rachel Kaplan, “Participation in Environmental Design: Some Considerations and a Case Study,” in *Humanscape: Environments for People*, ed. Stephen Kaplan and Rachel Kaplan (North Scituate, Massachusetts: Duxbury Press, 1978), 427-38.

impossible, they proposed that new development be designed in a way that would respect the historic and agricultural character of the area. They also reported that images of villages nestled in valleys surrounded by undeveloped hillsides received high scores, and that therefore the appropriate type of development for the Lusk Farm was a compact, central development surrounded by open space. Acceptable uses, the planners determined, were housing and small-scale mixed-use, as people were opposed to single-use commercial and office development no matter how it was designed. The most important factor in determining public acceptance of any plan, the planners said, was the attention paid to streetscape design. In the survey, participants rated images of streetscapes with sidewalks, picket fences, and trees positively, and gave negative ratings to conventional cul-de-sac residential development with prominent garages, deep setbacks, and a lot of pavement.

Based on their analysis of the Visual Preference Survey results, the planners listed ten points they believed were important to “the community” and should be emphasized in the design guidelines for the Lusk Farm:

1. Human scale and sense of community
2. Ecological responsibility
3. Size defined by walking distance
4. Peripheral and internal open spaces
5. Community focus
6. Streets and roads that accommodate vehicles and pedestrians
7. Mixed uses

8. Varied sizes and footprints of building elements
9. Design vocabulary
10. Continued maintenance.¹²²

The ten points emphasized for Pittsford correspond almost exactly with the “characteristics of small communities” Mr. Nelessen described in his book, *Visions of a New American Dream*, published in 1994. According to the book, small communities are of human scale, ecologically responsible, compact and walkable, and easily identifiable in the landscape, and have a central green or mixed-use core acting as a community focus, a network of streets, a variety of building scales, a mix of uses, a distinctive design vocabulary, high levels of maintenance and safety, and an interrelationship with other small communities to form a hierarchy of places.¹²³

The close parallel, and in some cases word-for-word match, between the Pittsford recommendations and the more general description, lends credence to a suspicion that several of the workshop participants expressed: that Mr. Nelessen was more interested in seeing his personal design agenda materialize than in developing a plan that would incorporate local historic settlement patterns and the wishes of members of the community. Mr. Nelessen has been criticized elsewhere for manipulating the results of his Visual Preference Surveys by showing particularly picturesque slides of pre-World War II and neotraditional developments and particularly awful images of sprawling

¹²²[A. Nelessen Associates,] *Visions of the Past, Vision for the Future: A Vision Plan and Site Design Guidelines for the Lusk Farm* (Princeton, New Jersey, April 1993).

¹²³ Nelessen, *New American Dream*, 11-13.

asphalt wastelands in his post-World War II images. Through these images, detractors say, Mr. Nelessen leads audiences to his preferred solution, which is a clustered form of development featuring neotraditional hallmarks such as pedestrian orientation, town greens, and a mix of uses.¹²⁴

Mr. Nelessen claimed in his book that through his work in various parts of the country, he found a universal preference for traditional, small-town settlement patterns much like the ones the neotraditionalists promote; images of small Main Streets consistently rank considerably higher than images of strip malls, parking lots, and highways.¹²⁵ He also noted that in the Hands On Model Workshop phase, every group he worked with designed a community similar to a traditional village or hamlet, and not one group ever designed a plan for a cul-de-sac.¹²⁶ Mr. Nelessen called this preference “the new American Dream.”¹²⁷ While it may be true that most people find Main Street more aesthetically appealing than a strip mall, Mr. Nelessen’s willingness to universalize the results of his work undermines his claim to seek and uncover ideals and preferences unique to particular places. The fact that Mr. Nelessen’s book and his firm’s web site devote significant space to his design philosophies indicates the important role that these principles hold for him, and also suggests that his workshops may well be intended to lead the audience to a foregone conclusion.

¹²⁴ Knack, “Do-It-Yourself Neotraditionalism,” 19.

¹²⁵ Nelessen, *New American Dream*, 37.

¹²⁶ *Ibid.*, 99-100.

¹²⁷ *Ibid.*, 88-89.

The planners at ANA have heard similar criticism on other occasions. Troy Jones, an associate at the firm, conceded that the planners' opinions on good community design may influence their presentation, but he said he believes their methods are sound. He emphasized that in their surveys around the country, ANA teams have found a common desire for small-scale communities rather than sprawling strip malls and subdivisions, and that if they influence the people they work with at all, it is only with the purpose of helping them to understand how to use good planning principles to achieve what they want. Mr. Jones also pointed out that his firm has no financial incentive to promote neotraditional development; they would make just as much money by recommending that communities encourage sprawl, but they do not do so both because they believe sprawl contradicts good planning principles and because no group they have worked with has expressed a preference for strip malls and conventional subdivisions.¹²⁸

Whether because they felt manipulated, were upset at the initial assumptions, or both, the participants who entered the session as adversaries from diverse viewpoints were not magically transformed into collaborators willing to fight for a commonly held vision. Those with strongly held views entering the session did not change their minds, while many participants became disillusioned by the workshop and abandoned their hopes of having any input into the design. As so few people were pleased with the outcome of the workshop, few proved willing to fight for it during the long months ahead.

¹²⁸ Troy Jones, interview by author, Princeton, New Jersey, 23 February 1998.

CHAPTER V. THE DEVELOPER AND REALITY

The process of implementing the “vision” contained in the ANA Vision Plan for the Lusk Farm was described by Mary Menzie, president of Historic Pittsford, as “a constant decreasing of what had been hoped for.”¹²⁹ During the time between the ANA session and the final approval of the project, the nature of the Lower Farm project changed considerably, being transformed from something quite innovative into a rather conventional residential subdivision with a few unusual design features. For a variety of reasons, the neotraditional planning and design elements that were supposed to make the project more compatible with the landmark property for which it was designed were gradually abandoned or modified. The developer was reluctant to diverge too greatly from his proven subdivision formula, residents unfamiliar with neotraditional ideas and dismayed by the ANA process resisted innovation, and the Town was ambivalent about certain unusual features. Finally, the entire process involved the decisions of people who were, after all, only human. Many of the decision-makers on the Planning Board and the Historic Preservation Commission, while they were active citizens with a deep commitment to their community, had little or no professional expertise in the fields of planning and preservation. The members of the HPC, in particular, were dealing with something quite outside their normal experience. Given the complexity and emotional

¹²⁹ Mary K. Menzie, interview by author, Pittsford, New York, 12 January 1998.

weight of the situation, all that could be expected was that they do their best to balance the numerous, and often contradictory, interests and attitudes of those involved.

Selection of a Development Alternative

Following the ANA workshop, the Planning Board met with the ANA planners to discuss the results of the March visioning session. This process was done in a series of workshop meetings, the crucial one of which was a Planning Board meeting on May 25, 1993, at which the ANA planners presented their conclusions.¹³⁰ Anton Nelessen and his partner, Stanley Slachetka, presented the board with five development scenarios they had prepared, and asked the board to select one to be pursued. The first was a conventional subdivision, in which the future of the farm house was uncertain, and, according to Mr. Nelessen, the traffic problems along Stone Road would be intensified. In the second scenario, Stone Road was reconfigured to run behind the farm house, and a cluster of 54 townhouses were shown on the twenty-acre parcel. This option could allow the eight acres to the north of Stone Road to be saved as open space, and the preservation of the house and largest barn might also be possible, but Mr. Nelessen said the appearance of this type of development would be unattractive, with garage doors and parking lots dominating the views.

It is clear from the minutes of this meeting that the first two options were presented in a fairly negative light, and Mr. Nelessen's real interest was in the final three

¹³⁰ This and other meetings, applications, and events described in this chapter are outlined in Appendix A, Timeline of Significant Events.

options. Scenario number three included an economic strategy for restoring the homestead and barns: a farm stand or general store would be built, generating income to be used for the preservation of the old buildings. Some of this retail use would be housed in the existing barns or new additions to the barns. Civic buildings would be constructed directly across Stone Road from the house. The introduction of commercial and public uses would allow a reduction in the number of residential units to between twenty-five and thirty houses, arranged around a common green.

The fourth option presented to the board was quite different from the others; this scenario was primarily commercial, with two- to three-story office buildings constructed in “architecture … of a rural character.” Finally, the fifth alternative included twenty-five to thirty residential units, most of them single-family, although some townhouses were to be included as well. There would be a farm stand in or near the barns, eight acres of open space north of Stone Road, a civic building across Stone Road from the farmhouse, sidewalks to the village, a town green, and other neotraditional design features.

The minutes of this meeting indicate that the members of the Planning Board quickly dismissed the first three scenarios, and focused on options four and five. They discussed these two alternatives in terms of open space protection and traffic generation, which were two of the most common, and most quantifiable, concerns raised by members of the community in earlier meetings. The board members also took into account the character of the area, which is exclusively devoted to single-family houses. After a discussion of these considerations with Mr. Nelessen, the Board selected option number

five. They asked Mr. Spall to create a concept plan based on that scenario, and asked Mr. Nelessen to create design guidelines for Mr. Spall to follow in designing the development. The purpose of the guidelines was to ensure the project's adherence to the scenario chosen by the Planning Board and its compatibility with the character of the historic district.¹³¹

The Design Guidelines

In June, 1993, the planners from ANA delivered the first draft of the design guidelines (see Appendix B). The planners recommended the establishment of what they called a “hamlet overlay district,” also referred to as an “A-HO District.” Overlay districts provide a means by which a municipality can “[impose] a set of requirements in addition to those of the basic use zone,” thereby regulating land development in greater detail than is possible under a zoning code that typically controls only use, bulk, and density. This is often done to protect environmental features, historic areas, and views, and involves the creation of more detailed maps and standards than provided in the zoning code.¹³² In this case, the purpose of the overlay district was to implement a set of design guidelines that went well beyond anything that had previously been imposed in Pittsford:

The purpose of the Hamlet Overlay District is to provide a realistic opportunity for creation of a compact community of place on the Lusk Farm site modeled after traditional village/hamlet development patterns,

¹³¹ Minutes of the Town of Pittsford Planning Board, 25 May 1993.

¹³² Mandelker et al., *Planning and Control of Land Development*, 521-22.

such as those that are found in both the Village and Town of Pittsford, as well as other traditional settlement forms in the Monroe County region. In addition, the provisions of the new A-HO District are designed to preserve and protect the rural and agricultural characteristics, historic structures, and critical viewsheds contained within the Lusk Farm site and associated Historic District.¹³³

While the term “New Urbanism” does not appear in the guidelines, the document was clearly inspired by the type of detailed guidelines developed for such New Urbanist projects as Seaside and Kentlands. The recommendations fell into three basic categories: planning, streetscape, and design codes.

The first planning issue covered in the guidelines was the question of allowable uses and density. In keeping with neotraditional principles, the planners proposed a mix of uses on the site as a whole, although given the small size of the parcel and the preferences that were expressed at the workshop session and subsequent meetings, the mix was heavily weighted toward the residential component. The commercial aspect of the development was to be limited to the Lusk farmhouse and the associated barns, to which an additional 6,000 square feet of commercial space could be added to accommodate a use such as a farm market. There would also be public facilities, housed in one or two “civic-style structure(s)” across the street from the farmhouse. On the rest of the parcel, there were to be thirty housing units, which could include no more than twenty-five single family structures. The proposed inclusion of townhouses or other multi-family units was quite unusual for Pittsford, especially in the newly developing

¹³³ A. Nelessen Associates, “Draft, Design Guidelines & Standards, Lusk Farm Historic District,” (Princeton, New Jersey, June 1993): 1.

areas south of the Village, where single-family houses are the sole form of development. There are, however, a few two-family houses in the Village and some townhouse and apartment complexes in the northern portion of the Town. In addition to a variety of housing types, the guidelines envisioned varied lot sizes and building sizes, an anomaly in a town where lot sizes, including the sizes of neighboring lots, are considered a major determinant of property value.

Another significant planning principle expressed in the design guidelines that reflects New Urbanist thinking is the recommendation that the historic intersection should be re-established “as an important crossroads and public space in the community.” This echoes the neotraditional emphasis on creating strong community focal points, defined by open spaces, significant public buildings, or both. In keeping with this aim, the planners proposed the “civic-style structures” across from the farmhouse as a means of reinforcing the intersection, creating a situation similar to the Four Corners in the village. Orienting this development to the major roads in the area would distinguish it from conventional subdivisions in Pittsford, which are typically located on cul-de-sacs leading off the major streets, and in which houses often back onto those streets rather than face them.

The protection of natural environmental features, open space, and historic agricultural lands was another aspect of the design guidelines that echoed New Urbanist concepts. These open spaces could be tied into the Town’s system of trails through the provision of paths leading to and through the environmental features and open spaces. Sidewalks were also to connect the new development with the Village, thus creating the

pedestrian access and link to non-residential areas that forms an important part of the New Urbanist way of thinking.

As the ANA planners had determined that pleasant streetscape design was crucial to the creation of positive feelings about any proposed development, the guidelines devoted a significant amount of space to the description of required streetscape features. This corresponds to the New Urbanist view that it is important to design streets as carefully as, or perhaps more carefully than, one designs individual buildings, as they are “communal rooms and passages.”¹³⁴ The planners described the tree-lined streets, landscaped central green, light fixtures, and rear garage placement that would create the desired effect, and provided illustrations of street sections to underscore the required relationships among the significant elements.

Having provided detail on the planning and streetscape aspects of the plan, the planners also wrote and illustrated specific guidelines relating to the architecture. Their architectural recommendations addressed issues including paint color, the emphasis to be given to significant buildings or facades, roof pitch, attached light fixtures, the screening of mechanical systems, porches, porticos, and decorated entrances. In addition, the planners provided an illustrated section entitled “Design Vocabulary.” This section included a description of Village architecture that defined the general effect the guidelines aimed to emulate:

¹³⁴ Elizabeth Moule and Stefanos Polyzoides, “The Street, the Block and the Building,” in Katz, *The New Urbanism*, xxii.

The Village of Pittsford was chosen as a representative model because of its proximity to the site. More importantly, however, it was chosen because of the traditional village spatial organization of the predominantly residential community of single-family houses ... The most obvious traditional components of Pittsford and neo-traditional development forms are the rather closely spaced buildings with short setbacks on small lot[s] with a variety of widths. All buildings have their primary entrance focused on tree-lined streets.

The basic architectural form of the buildings is remarkably homogeneous despite the tremendous variations in the decorative details ... No two houses in the Village of Pittsford display exactly the same combination or level of ornament. On the surface, no house is a carbon copy of another; herein lies the true genius of this National [Register] village. This love of variety, simple and confined though it may be, is the lesson to be learned from the architecture of Pittsford.¹³⁵

Because of this variety, the design vocabulary section provided examples of building details, but rather than specifying a uniform type of porch, gable, or other element, the planners gave general recommendations followed by several illustrations of acceptable types of each feature. For example, the recommendation for “Doors” read: “Doorways shall be single or double, either half glass or paneled. Screen doors or door shutters, if provided, shall be constructed of wood. Doorway edges shall contain one of the following features: 1. sidelights, 2. transom, 3. sidelights, transom/fanlight. Transoms, fanlights and sidelights shall have true divided lights.”¹³⁶ This description was followed by a photograph and three drawings of traditional-looking doors.

Over the next few months, the Historic Preservation Commission reviewed the guidelines and suggested minor revisions. Once the revisions were made, the HPC

¹³⁵ A. Nelessen Associates, “Draft, Design Guidelines & Standards, Lusk Farm Historic District,” (Princeton, New Jersey, June 1993), 22.

¹³⁶ *Ibid.*, 25.

officially accepted the final draft as an appropriate guide for regulating buildings within the district on October 21, 1993.¹³⁷ A month later, the Planning Board adopted a similar resolution, noting that a Certificate of Appropriateness from the HPC, which would indicate that the development conformed to the guidelines, would be needed for final Planning Board approval of the project.¹³⁸

Ted Spall responded in writing to the design guidelines in a letter dated July 12, 1993. Some of his comments asked for clarification of particular phrases, suggesting a desire to leave no room for later disagreements with the HPC over what the Commission expected. Many comments, however, indicated his desire to reduce the costs associated with the elements ANA recommended. For example, Mr. Spall suggested that rather than being required to use wood clapboard siding, he should be permitted to use “maintenance free vinyl.” He also requested that the guidelines be changed to allow the use of windows with “heavy wood interior grills” rather than true divided light windows, standard maintenance-free gutters instead of historic replica gutters, and fewer picket fences.¹³⁹ His request to change the guidelines foreshadowed the nature of future disagreements between his company and the HPC.

¹³⁷ Town of Pittsford Historic Preservation Commission, “Finding submitted to the Planning Board,” 21 October 1993, personal file of Jean France.

¹³⁸ “In the Matter of the Application of Brookwood Development Corporation for Average Density Concept Plan Approval for Subdivision of the Lusk Property,” [22 November 1993], files of the Town of Pittsford.

¹³⁹ Theodore F. Spall, Jr., to Sandra Zutes, 12 July 1993, personal file of Jean France.

The Concept Plan

Spall Homes submitted a concept plan for the development of the Lusk Farm in June, 1993. In Pittsford, a concept plan sets out basic elements, including the number of lots to be created and the amount of open space retained, and provides information on technical matters such as sewers and storm water plans. Pittsford's process requires more information from the developer at this stage than many other communities do, and for the Lusk Farm project, the Planning Board decided to request more detail than is normally provided in a concept plan due to the intense interest in and prominence of the project.¹⁴⁰

In terms of the types and location of buildings shown, the plan for the Lower Farm followed what Nelessen had described as option number five. On the twenty-acre parcel south of Stone Road, Spall Homes envisioned thirty residential units, in a combination of single- and multi-family dwellings; a new non-residential building near the existing barn; and a new building across Stone Road from the existing farmhouse, to be “‘civic’ in its architectural character [and] orientation” (fig. 14).¹⁴¹

Once the plan was submitted, it was subjected to the appropriate review processes. In Pittsford, the next step after the submission of a concept plan is the review of that plan by a group called the Development Review Committee (DRC), which is composed of representatives of the major decision-making bodies, including the Planning Board, Department of Public Works, and, in this case, the Historic Preservation Commission.

¹⁴⁰ Martin Brewster, interview by author, Pittsford, New York, 10 February 1998; and Peter Webster and Sandra Zutes to Jeff Kaplan, Ed Starowicz, and Members of Historic Preservation Board, 23 February 1993, personal file of Adele Wynne, Pittsford, New York.

¹⁴¹ Bruce G. Boncke to Planning Board, 9 June 1993, personal file of Maria Rudzinski.

The DRC issues a report on the plan, the purpose of which is to combine the comments of all of the agencies involved into one document that lists the important issues to be raised when the Planning Board reviews the proposal at a public hearing. The DRC report for the Lusk Farm was written on July 7, 1993, and included the observation by the HPC that the subdivision envisioned in the concept plan, "rigid and suburban in design," deviated from what the Planning Board had in mind when approving the fifth development

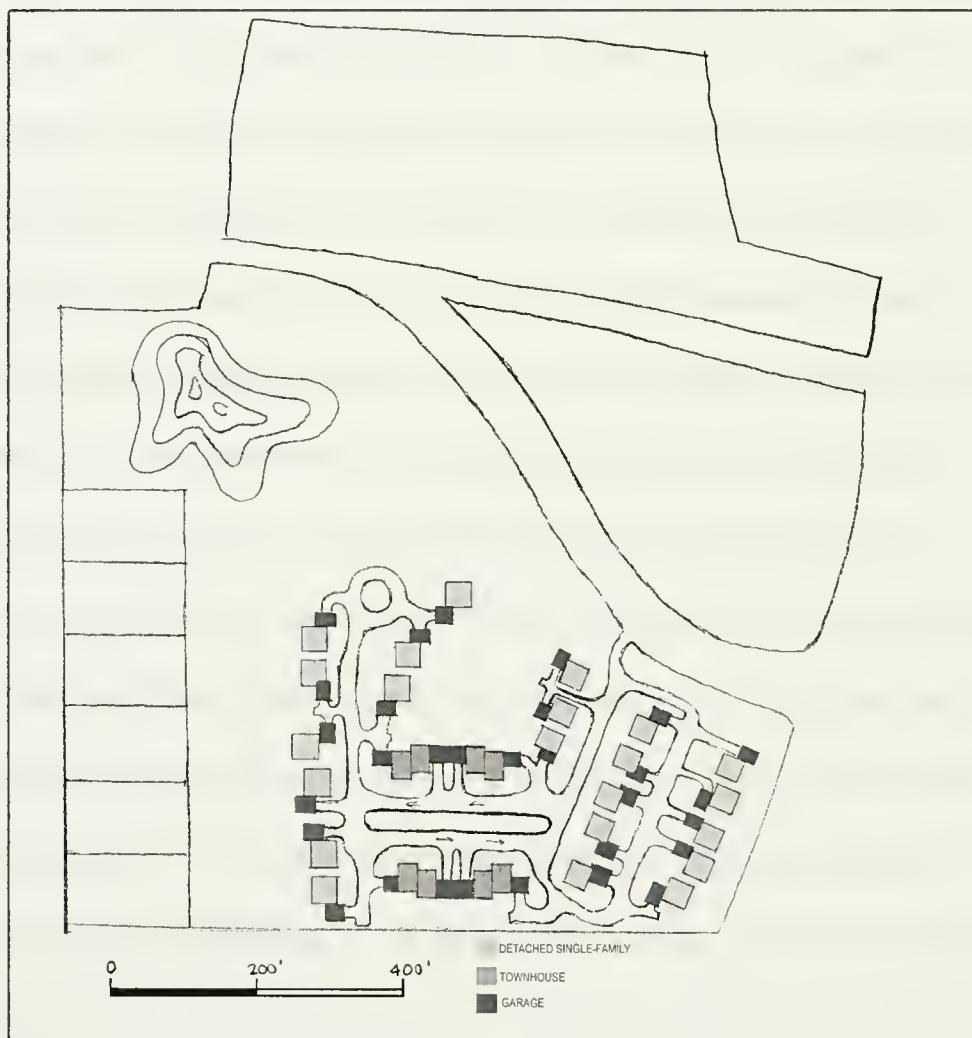


Figure 14. Drawing representing the concept plan for the Lower Farm submitted by Ted Spall. Adapted from plans on file at Town Hall, Pittsford, New York. Drawing does not include the new and existing structures represented in the triangular homestead plot.

scenario at the May 25 meeting. The HPC made further comments as to the inappropriateness of the road system within the development and the undesirable possibility of the demolition of the historic structures.¹⁴²

Anton Nelessen and his partner, Stanley Slachetka, were also given the opportunity to comment on the concept plan. Mr. Slachetka submitted his written response to Bill Carpenter, and noted that there were many areas in which the concept plan was generally consistent with the guidelines, but there were eleven areas of incompatibility. Three of his comments expressed his desire to see more details, but the other eight dealt with design issues. According to Mr. Slachetka, the Spall Homes concept plan diverged significantly from the guidelines in the placement of garages, which was an area the Nelessen planners considered very important. Rather than placing the garages to the rear of the houses, as the guidelines specified, the concept plan indicated that most garages were to be placed at the front or side, creating “the ‘garagescape’ image that was rejected in the Visual Preference Survey.” The Spall plan also included more commercial space and more parking around the old farmhouse than the guidelines permitted, and envisioned one-story houses on “overly wide” lots, rather than two-story houses on relatively narrow lots as the vision planning session had determined would be appropriate.¹⁴³ Mr. Slachetka’s comments reveal that the people at

¹⁴² Town of Pittsford Development Review Committee, “For Planning Board meeting 7/12/93,” 7 July 1993, files of the Town of Pittsford.

¹⁴³ Stanley Slachetka, Jr., to William Carpenter, 8 July 1993, personal file of Jean France.

Spall Homes were having some difficulty implementing the suggestions contained in the guidelines, and were in many cases falling back on their conventional practices.

Bruce Boncke, the engineer who represented Spall Homes at most meetings throughout the process, appeared at a Planning Board meeting on July 12, 1993, at which he discussed the history of the project and addressed some of the issues raised at earlier meetings and in correspondence with the Planning Board. He was also asked to respond to six questions, separate from the DRC report, raised by the Planning Board. These questions included a query as to the appropriateness of the civic building at the intersection, to which Mr. Boncke responded that they included that building because that was one of the outcomes of the ANA session, and it was not up to the developer to determine if that was appropriate. The question suggests that the Planning Board was ambivalent about some aspects of the ANA recommendations.

Mr. Boncke also raised, for the first time, the subject of a recent development that was to have a significant effect on the progress of the project. He informed the board that since the submission of the concept plan, an individual had come forward with an interest in purchasing and restoring the Lusk farmhouse and a small parcel of land around it for his personal residence. In return for providing this public benefit, this individual wanted to ensure that there would be no commercial uses on the Lower Farm site, which would be adjacent to his house, and he also wanted to buy and build houses on the eight acres north of Stone Road that had been envisioned as open space. This presented the Planning Board with something of a dilemma, as they were now being asked, in effect, to consider

two very different situations. The application that had already been submitted was for a commercial and residential project with no development north of Stone Road, and the new information Mr. Boncke revealed indicated that they would be changing their application to a purely residential plan. The minutes indicate that there was considerable confusion over whether the Board could proceed with the consideration of the first plan and later allow the applicant to amend it, or whether Spall Homes would now have to start over with a new concept plan. After what appears to have been a rather tense discussion in which Ted Spall announced that he refused to consider redoing his entire application and would instead withdraw the new information and proceed with the plan already submitted, the Board opened the meeting to public comment.¹⁴⁴

The public comments largely repeated those that had been offered in meetings prior to the ANA session. Residents of the Babcock Farms subdivision, located immediately to the west of the Lower Farm, voiced their opposition to the plan on the grounds that it would ruin their views and their property values, increase traffic, and overburden the schools. An attorney for one of the elderly Lusk sisters spoke on behalf of Mr. Spall, saying that his client believed development of the former farmland would support the restoration of the house, and pointing out that the owner of a piece of land has

¹⁴⁴ When asked about the outcome of this legal question, both Kathy Bull of Spall Homes and Martin Brewster of the Town of Pittsford Department of Public Works said they believed the matter was simply dropped, and Mr. Spall was allowed to change his plan. Kathy Bull, interview by author, Pittsford, New York, 10 March 1998; Martin Brewster, interview by author, Pittsford, New York, 10 March 1998.

the right to do what he or she wants with it despite its history, and that those who do not own the land cannot tell the owner what to do with it.¹⁴⁵

At the meeting, Mr. Boncke also submitted his written response to the DRC report. In these comments, Mr. Boncke stated that Spall Homes was developing its plans at the same time the ANA guidelines were being prepared, and that in fact the submission of the concept plan preceded the completion of the guidelines. Nevertheless, he said the developer had “cooperated completely with the guidelines and has tried to also point out aspects of the guidelines that may not fit with this region or your town.”¹⁴⁶ Mr. Boncke reiterated these concerns in a letter to the Planning Board later in July in which he responded to specific issues raised at the public hearing. The tone of this letter made it clear that he and Mr. Spall were frustrated by the complicated process and the occasionally contradictory suggestions they were being asked to incorporate:

First, this is a concept plan application and procedure. To that extent, it is in everyone's best interest to work together to determine the best plan, technical design and uses/users for specialized aspects of the plan. The developer and we have pursued every priority and alternative presented to us in the past year. Many excellent potential users for facilities within the Historical District have observed and been frustrated by attitudes expressed at the hearing and have turned away. Unfortunately, restoration work could have been expedited by a number of these possibilities instead of being prematurely expected of a developer prior to final project approvals.

Mr. Boncke also made some perceptive comments that reveal his and Mr. Spall's frustration, first, at being questioned by the Planning Board as to the appropriateness of

¹⁴⁵ Minutes of the Town of Pittsford Planning Board, 12 July 1993.

¹⁴⁶ Bruce G. Boncke to Planning Board, 12 July 1993, personal file of Adele Wynne.

elements they had included in the concept plan only because of the requirements imposed by the design guidelines, and second, at not knowing precisely what the Board had in mind for the character of the Lower Farm:

Our completed concept application followed, within reason, ANA's recommendations. At the May 26, 1993 meeting, ANA offered 4 to 5 alternatives for the lower farm. The Planning Board chose the non-residential/hamlet alternative. The Civic Building was a result of ANA's planning and recommendations and it is not our position to second guess their efforts ... In our cooperation with ANA's efforts, we did not anticipate the Board would piecemeal their recommendations.

...the Board needs to do two things; define neo-traditional as it pertains to Pittsford and acknowledge that "character" varies widely across this country. Simply; what is neo-traditional for Annapolis or Princeton may not be for Pittsford or Monroe County. We can develop a project that fits Pittsford history and heritage, but we cannot be expected to create an entire new lifestyle that is uncharacteristic ... We can find no "neo-traditional" living situations in this area in the 5-10 unit per acre density [specified in the design guidelines].¹⁴⁷

It is clear that Mr. Spall and Mr. Boncke were resistant to the neotraditional approach, and to some extent were trying to circumvent the guidelines. At the same time, there was some basis to their complaint that they were not being given consistent guidance.

On November 22, 1993, the Planning Board approved the concept plan for the Lusk Farm. The resolution approving the plan made certain stipulations relating to the process to be followed from then on, including the requirement that the development adhere to the ANA design guidelines and receive a Certificate of Appropriateness from the HPC. Other requirements related to events that had taken place during the preceding

¹⁴⁷ Bruce G. Boncke to Planning Board, 23 July 1993, personal file of Maria Rudzinski.

months. All non-residential uses and buildings were to be eliminated, reflecting neighbors' dissatisfaction with those elements and, perhaps more importantly, the request of Gary Stahl, the potential buyer of the farmhouse, that the site be entirely residential. The abandonment of the mixed-use component of the plan, which many consider the most important aspect of New Urbanism, was thus in large part a compromise made to satisfy historic preservation interests, as it allowed the restoration of the historic farmhouse and its continued residential use.

As a condition of the concept plan approval, the Board also required that the Lusk House and the barns be stabilized by January 1, 1994.¹⁴⁸ The farmhouse and outlying buildings had been the subject of intense speculation and concern in the preceding months, as members of the community, Historic Pittsford, and the Historic Preservation Commission contemplated the fate of these buildings. The property was still technically owned by members of the Lusk family, pending its transfer to Mr. Spall, but the family had allowed the house and barns to deteriorate to a perilous condition. On November 16, the Town Board went to court to force the family to stabilize the landmark house and barns after they failed to follow previous instructions to repair the buildings.¹⁴⁹ The weekend after this legal action, an 187-year-old barn burned to the ground in a fire that also damaged other structures.¹⁵⁰ This dramatic event, just days the Board before granted

¹⁴⁸ "In the Matter of the Application of Brookwood Development Corporation for Average Density Concept Plan Approval for Subdivision of the Lusk Property," [22 November 1993], files of the Town of Pittsford.

¹⁴⁹ "Town takes legal action against property owners," *Brighton-Pittsford Post*, 23 November 1993.

¹⁵⁰ Barbara Enos, "Fire ravages historic barns," *Brighton-Pittsford Post*, 23 November 1993.

concept approval, provided the immediate backdrop for the Board's concern with the historic buildings.

The Preliminary Plan

For two years after the granting of concept approval, planning for the development focused on the Upper Farm, which, as a conventional subdivision, was much more straightforward than the Lower Farm. Having substantially advanced that portion of the project, the next step for Spall Homes was the submission of the preliminary plan for the Lower Farm, which occurred in July, 1996. At the preliminary plan stage, developers are required to show a greater amount of detail than is required at the concept stage; this step in Pittsford is comparable to the final plan in some neighboring communities.¹⁵¹ The preliminary plan for Stonetown Hamlet, as the developer had decided to call the clustered development on the Lower Farm, in honor of the 18th-century pioneers, indicated a substantial departure from the drawings submitted at the concept stage. In keeping with the discussions and alterations made throughout the consideration of the concept plan, the Hamlet was now composed of twenty-six single family houses (fig. 15). The amount of open space shown in the wetland area west and northwest of the development shrank from about seven acres in the concept plan to 4.8 acres in the preliminary plan. The houses were also moved away from Mendon Center Road, reflecting the widely expressed desire to hide the development as much as possible, and also reflecting the sloping terrain

¹⁵¹ Martin Brewster, interview by author, 10 February 1998.

at that part of the site. Garages were moved to the backs of the structures, to be accessed by rear alleyways, and the street layout was simplified into an L-shape.

With the submission of the preliminary plan for Stonetown Hamlet, the Historic Preservation Commission was brought into the approval process. By this time, Mr. Spall had hired ANA to work with his firm as a way to facilitate the HPC approval process. Kathy Bull, the project manager for Spall Homes, said her company made the decision to

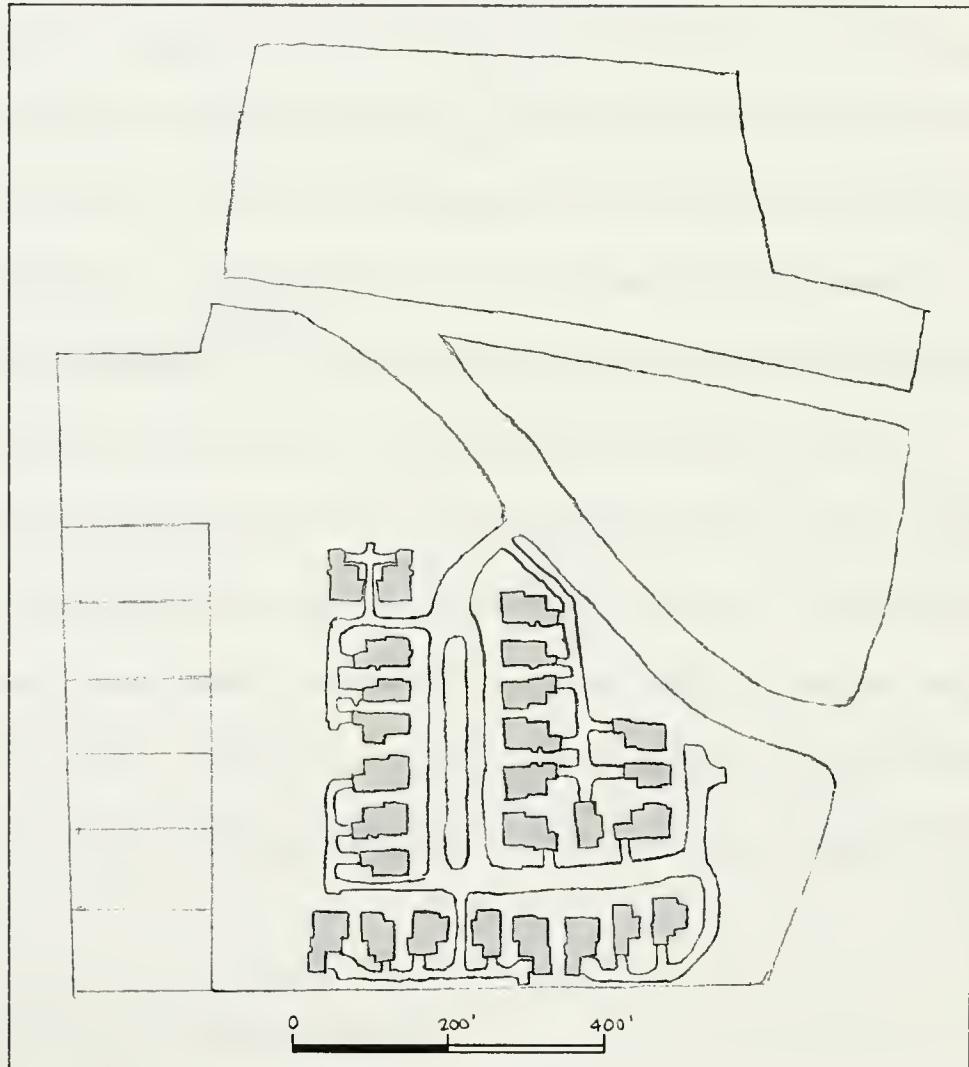


Figure 15. Drawing representing the preliminary plan for Stonetown Hamlet submitted by Ted Spall. Adapted from plans on file at Town Hall, Pittsford, New York.

hire Mr. Nelessen's firm because the HPC "just accepted anything he had to say;" she felt that when her firm wished to deviate from the original guidelines, they were likely to get HPC approval if Mr. Nelessen had already endorsed the changes.¹⁵² Mr. Spall and Ms. Bull also reinforced their position when interacting with the HPC by citing a set of focus group surveys they conducted in November, 1995, in which members of their target market of "empty-nesters" discussed their housing preferences. Kathy Bull described the focus groups as wanting "big rooms in small houses."¹⁵³ While they wanted a house that was small and easy to maintain, and strongly preferred maintenance-free materials, they also wanted modern conveniences and spaciousness, requesting first-floor master suites, formal dining rooms, and gas fireplaces.¹⁵⁴ As a developer focused on creating a marketable product, Mr. Spall naturally placed great weight on these focus group results, and used them in many instances to counteract the HPC's arguments in favor of architectural details and features that more closely resembled those seen in the Village.

The HPC's involvement was the most intense between June, 1996 and March, 1997. During these months, Stonetown Hamlet appeared on the Commission's agenda nearly every month. At the June meeting, Ted Spall and Kathy Bull¹⁵⁵ appeared before the HPC armed with material describing their intentions for the development. One of the

¹⁵² Kathy Bull, interview by author, 26 August 1997.

¹⁵³ *Ibid.*

¹⁵⁴ [Spall Homes], "Hamlet Questionnaire Respondents," [November 1995], files of Spall Homes, Pittsford, New York.

¹⁵⁵ At the time of this meeting, Ms. Bull went by the name Kathy Wallace. For the sake of clarity, I refer to her as Kathy Bull throughout the thesis.

items they presented was a hand-out entitled, “What Is Neo-Traditional?”, which described their understanding of New Urbanism (fig. 16):

The village model borrows heavily from 19th century town planning principles and emphasizes the importance of street life and pedestrian activity. By increasing density and locating homes within walking distance of shops, offices and recreational facilities, builders around the country are reducing residents’ dependence on cars and encouraging neighborhood interaction. Because of the historical significance of the Stonetown Hamlet location, the new neighborhood must preserve the rural and agricultural characteristics of the original Lusk Farm site and the associated Historic District by incorporating period architectural details into the new homes in the Hamlet. Front porches, articulated bases, decorative frieze, lintels, pediments, fanlights, and dormers will be some of the design elements used to accomplish this goal.¹⁵⁶

Mr. Spall and Ms. Bull next presented the overall site plan and individual floor plans they wished to provide within the subdivision. After discussing the overall layout and the house designs, Mr. Spall and Ms. Bull described the materials to be used in construction. The first item they discussed was the picket fence, a seemingly innocuous item that became an issue later cited by many participants as emblematic of many debates that took place.

The fence Mr. Spall described, and was requesting approval of, was made of plastic. To him, as a developer, it was important to keep the costs of development low, in part to keep the houses within the potential buyers’ price range, and in part to maximize his own return. To members of the HPC, on the other hand, the fences looked unattractive and inauthentic. In describing the fence issue from his point of view,

¹⁵⁶ Spall Homes, “Why Neo-Traditional?” n.d. [1996], files of Spall Homes.



spall homes corporation

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716/586-4521 • FAX: 716/586-8656

Stonetown Hamlet.... What is "Neo-Traditional"?

The village model borrows heavily from 19th century town planning principles and emphasizes the importance of street life and pedestrian activity. By increasing density and locating homes within walking distance of shops, offices and recreational facilities, builders around the country are reducing residents dependence on cars and encouraging neighborhood interaction. The neo-traditional concept has also tapped a demand - for things traditional. Because of the historical significance of the Stonetown Hamlet location, we wanted the new neighborhood to preserve the rural and agricultural characteristics of the original Lusk Farm site and the associated Historic District by incorporating period architectural details into the new homes in the Hamlet. Front porches, articulated bases, decorative frieze, lintels, pediments, fanlights, and dormers will be just some of the design elements used to accomplish this goal.

Proposed Stonetown Hamlet Features

- * Period Architecture by Design Traditions, Stephen S. Fuller Architect
- * Picket Fences
- * Street Lights
- * Arbors and Trellises
- * Shorter Streets, Some One Way
- * Private Drive for Access to Garages
- * Shallow set backs
- * Tree lined brick sidewalks
- * Sidewalks to Village
- * Landscaped Central Village Green with Benches & Gazebo
- * Homes with front porches to foster neighborly interaction
- * Promotion of walking, bicycling and jogging within the neighborhood
- * Protection of wetlands and creation of a nature preserve with paths for pedestrians and bicyclists
- * Homeowners Associations for Yard Maintenance & Snow plowing

QUALITY IS THE KEY

Figure 16. Spall Homes brochure, "What is Neo-Traditional?" 1996.

Troy Jones at ANA said Mr. Spall asked Mr. Nelessen to lend his approval to the use of vinyl fencing, and after considering the question and viewing samples, Mr. Nelessen reluctantly agreed. Mr. Spall then went ahead with his plans, informing the HPC that Mr. Nelessen approved of the substitution of vinyl for wood, and the HPC approved the change as well. In the meantime, however, Mr. Nelessen reconsidered his position, and decided to retract his approval and insist on the use of wood. When informed of the change, Mr. Spall decided not to tell the HPC, and in the end, he was permitted to use the vinyl fencing.¹⁵⁷

This story is similar to those participants told about other building materials, including siding, porch floors, and doors. In the case of the materials, the HPC lost every debate, ultimately powerless to reject the developer's assertion that if he was forced to use traditional building materials, his houses would be prohibitively expensive as well as unappealing to their target market of empty-nesters interested in low-maintenance property.

The HPC's interest in encouraging an appearance similar to the historic Village was counteracted not only by the developer's resistance, but, in some cases, by the concerns of Town agencies that it would be too difficult to do things in what seemed to be a radically new way. One example was the street layout, which, while not an issue the HPC dealt with specifically, provided an example of certain groups' resistance to change. In the DRC report on the preliminary plan, the fire department described the plan as

¹⁵⁷ Troy Jones, interview by author, Princeton, New Jersey, 23 February 1998.

“totally *unacceptable as proposed*” (italics original) because the lack of a cul-de-sac provided them insufficient room to turn their trucks. The fire department also services the narrow streets of the Village, but considers cul-de-sacs necessary in new development. Similar objections arose from the Department of Public Works when the Nelessen guidelines ran contrary to current development conventions for light poles, sidewalks, trees, private drives, and other unique elements.

The members of the HPC were divided in their outlooks on how to handle their role in the approval process. Their varying views contributed to their difficulty in dealing with situations such as the fencing dilemma, where the developer objected to the Nelessen guidelines, or streetscape issues, where the Department of Public Works was opposed to installing and maintaining unusual features. The Commission typically reviews changes to individually designated landmark structures or their immediate surroundings to ensure that changes are fairly compatible. As the Lusk farm was part of the only historic district in the Town, this was the first and only time the group had been asked to review the design of an entire subdivision. Because this had never been done before, HPC members varied in their approach to their role.

Some members of the HPC were pragmatic in their outlook. George Dounce, who was chairman of the Commission at the time, said he felt the HPC’s role was to try to prevent a glaring contrast between the design of the new houses and the historic farmhouse. He said it was also important to ensure that the most significant aspect of the historic farm, which he said was the view along Stone Road between the Lusk farmhouse

and another early house and its barns, was protected in order to retain a sense of the historic appearance of that corridor. Beyond these broad considerations, he said, he preferred not to dwell on the details of the design, as any new development would necessarily be a change from the farm's historic, agricultural character, regardless of design details.¹⁵⁸

Despite their chairman's realistic approach, the commission members focused largely on design details in each of the meetings at which they discussed Stonetown Hamlet. Certain members of the commission felt that it was important to make the new houses as similar to buildings in the Village of Pittsford as possible, so that the buildings would resemble what might have been built on the site if it had been a nineteenth-century village. Even with the Village located just a mile away from the Lower Farm, Mr. Spall and the HPC found it difficult to determine just how a new development would emulate that historic pattern while respecting the agricultural nature of the site. While some members repeatedly indicated that Mr. Spall's houses, which were designed by Atlanta architect Stephen Fuller, were too elaborate for their historically rural location, they found it difficult to suggest specific changes that could be made to make the buildings more appropriate. On a number of issues, the developer's financial concerns clashed with the strong interest on the part of several HPC members in creating the neo-colonial appearance they thought was most appropriate for the new subdivision. As with the

¹⁵⁸ George Dounce, interview by author, Pittsford, New York, 28 August 1997.

picket fences, the HPC found itself having to yield to economic reality on many issues of architectural detail and streetscape design.

While the HPC was forced to compromise on many of the particular design elements, it did have its successes. The two examples members mention frequently are the gazebo, which is to be a wooden structure similar to one at a park in Rochester, and the light posts, which, despite the local electric company's policy of standardizing all fixtures with a height and design significantly different from those the HPC wanted in the Hamlet, will be historically-inspired designs similar to those in the Village. Adele Wynne described the ultimate decision on the light fixtures as the HPC's "biggest contribution."¹⁵⁹

After three formal meetings between representatives of Spall Homes and the HPC, the Commission granted a conceptual approval of the plans for Stonetown Hamlet, with certain conditions as to particular details that still needed modification. There was some reluctance on the part of members of the HPC to issue this approval with a number of details still unresolved, but they did so after a suggestion from the chairwoman of the Planning Board, who was in attendance at the meeting, that they should pass some kind of resolution in order not to hold up the application. By issuing this conceptual approval, however, the HPC gave the developer the impression that he had no need to deal further with the Commission, and some Planning Board members were uncertain as to whether the requirement that the HPC issue a Certificate of Appropriateness before the Planning

¹⁵⁹ Adele Wynne, interview by author, Pittsford, New York, 9 January 1998.

Board could approve the preliminary plan had been met.¹⁶⁰ Planning Board minutes indicate that there was considerable confusion over this issue for several months, until the HPC finally issued its formal Certificate of Appropriateness in March, 1997, still specifying the need to resolve a few outstanding issues. By this time, contrary to the process as originally defined, the Planning Board had already approved the preliminary plan, but specified that the HPC's final approval was needed before the developer could submit final plans.¹⁶¹

The Final Plan

Because its earlier planning stages are so detailed, Pittsford's final plan process is quite simple. The purpose of this step in the process is to ensure that the developer has incorporated any suggestions made in the preliminary plan approval document, and once the final plan is approved, the developer is bound to follow it. In this case, the drawings submitted with the final plan application were virtually identical to the preliminary plans (fig. 17). Final plan review involves no public hearings and no DRC report.¹⁶² The final plans for Stonetown Hamlet were submitted on July 8, 1997, and approved by all relevant agencies by the end of the year. The site had already been graded and some foundations poured by the summer of 1997, but construction progressed rapidly beginning in the spring of 1998. As of March, 1998, at least four lots had been sold and the houses were

¹⁶⁰ This reluctance is described in Planning Board minutes, 23 September 1996.

¹⁶¹ Town of Pittsford Planning Board, "Notice of Decision," 9 December 1996.

¹⁶² Martin Brewster, interview by author, Pittsford, New York, 10 February 1998.



Figure 17. Drawing representing the final plan for Stonetown Hamlet submitted by Ted Spall. Adapted from plans on file at Town Hall, Pittsford, New York.

under construction (figs. 18a-18d). The price range is now projected to be \$262,000-

\$325,000, and the development is being targeted to the “empty-nester” market.

The promotional materials prepared for Stonetown Hamlet portray the neotraditional features that survived the approval process, of which the rear garages and alleys are the most innovative for the area, as amenities. The most recent brochure

highlights the “period architecture,” “no garages visible from streetscape,” and “landscaped central village green,” and includes a rendering of the houses and central green as a bucolic setting with people of various ages walking and enjoying the common spaces (fig. 19; see Appendix C).¹⁶³ Despite the traditionally-inspired architectural and streetscape details, however, the project lacks some of the more significant aspects of New Urbanism. It is being marketed to a single socio-economic group, it is comprised of a single use and housing type, and its plan, while not exactly a cul-de-sac, more closely resembles a conventional subdivision than the streets of the Village. While some aspects of neotraditional design are present, the more radical aspects of New Urbanist planning did not survive the process by which an already flawed vision was transformed into reality.

¹⁶³ Spall Homes, “Stonetown Hamlet … Period Designed Homes.” n.d. [1998], files of Spall Homes.



Figure 18a. View west from Mendon Center Road toward the Lower Farm, August 1997. The houses visible in the background are on Turnberry Lane in the Babcock Farms development. Photograph by author.



Figure 18b. View west of the Lower Farm, October 1997. Photograph by Martha Eggers.



Figure 18c. View west of the Lower Farm, March 1998. Photograph by Martha Eggers.



Figure 18d. View west of Lower Farm, April 1998. Photograph by Martha Eggers.

Stonetown Hamlet...Period Designed Homes

In the Historic District at South Main Street & Stone Road
In a Pittsford Village Setting




Stonewall
Quality Homes Since 1974

Stonetown Hamlet Features

- Period Architecture
- Village Style Street Lights
- Smaller, Village Size Yards w/Room for Private Gardens & Patios
- Tree lined Brick Sidewalks
- Sidewalks to Village of Pittsford
- Landscaped Central Village Green with Benches & Gazebo
- Homeowners Association for Driveway & Yard Maintenance
- Single Family Homes
- Choice of First or Second Floor Master Suites
- Picket Fence or Hedge in Every Yard
- No Garages Visible from Streetscape
- Arbors and Trellises
- Shallow Front Set backs
- Homes with front porches to foster neighborly interaction
- Paths for walking, bicycling and jogging
- Small Neighborhood of Only 26 Homes

Homes from \$262,000-\$325,000

spall homes 586-4521

Quality is the Key



Figure 19. Promotional brochure for Stonetown Hamlet. 1998.

CHAPTER VI. CONCLUSION

When the Lusk Farm was sold in 1992, the Town of Pittsford faced a truly wrenching situation. The interests of residents who wanted to preserve the landmark farm ran contrary to the developer's legal rights as the new owner. The Town could not legally deny Mr. Spall's ability to develop the land, but even if it could, such an action would have doomed the Lusks' lucrative sale of their land, thereby punishing them for a decision that was already heartbreakng for them. The landmark property held strong symbolic connotations of stability and continuity for many long-time residents, but perhaps had different symbolism for the Lusk family, and there was no legal or theoretical way to weigh one set of emotional attachments against the other.

The introduction of participatory, neotraditional planning was an effort to ensure that the development of the Lusk Farm would take place in a way that would be compatible with its status as a physical and symbolic landmark. As a case study, Pittsford's experiment with this new way of managing change offers lessons for other communities enticed by the promises of these planning techniques.

First, the participatory process was started too late to be truly effective. By the time ANA conducted its vision planning workshop, significant decisions had already been made, which meant that the participants were unable to provide input into those issues that they cared about most strongly, such as the appropriate location and intensity of development. People knew that their opinions were not being taken into account,

which made the session frustrating for many participants and left them feeling at least as disenfranchised as if they had not been asked for their opinions in the first place.

Because so many underlying issues had already been decided, and the planners from ANA had to keep participants working within the parameters Mr. Spall and the Town had already established, ANA came to be seen by workshop participants as a division of Spall Homes rather than as an objective third party. The fact that Spall Homes was helping to pay for the ANA session and later hired the firm to assist in the creation of site plans only reinforced people's impression that the ANA process was a sham, orchestrated by Mr. Spall to try to persuade them to support a project they opposed on principle.

Another problem with the process was that the planners from ANA did not have an adequate understanding of the specific characteristics of Pittsford and the Lusk Farm. Their work for the Town included some research into the history of the area, and a visit to the Village to get an appreciation for local settlement patterns, but their imposition of a fairly standard design that was more evocative of Mr. Nelessen's book, *Visions for a New American Dream*, than of the Village of Pittsford demonstrated that their research was not sufficient. Similar planning efforts in other communities should involve detailed landscape history studies.

Finally, the vision planning session was conducted in far too short a period of time. Participants were asked to absorb a great deal of information that was unfamiliar to most of them, to evaluate their strong feelings about their hometown, and to translate the

emotions and the information into a workable neighborhood design, all in the course of one day. In addition to the problem of running out of time before reaching, or even nearing, a consensus, people did not have time to assimilate all of the factors they had to consider. To make the experience more meaningful and productive, the process should have taken several days rather than just one. On the first day, people could have gone on a walking tour of the Village with Mr. Nelessen and an architectural historian, during which the professionals could have used their expertise to make people aware of elements and relationships they had never noticed in their surroundings. A walking tour, perhaps followed by a driving tour to look at new development, would have provided the perfect introduction to the Visual Preference Survey. After a hiatus of at least one day, and perhaps several, during which time people reflected on their experience while observing their environment with a new appreciation for its unique qualities, they would have been able to approach the modeling exercises with a deeper understanding of the nature of change in their community.

Just as the participatory aspects of the planning process that were intended to make environmental change less disturbing were unsuccessful, the use of neotraditional features to reduce the dissonance between the landmark farm and the new development did not offer an effective tool for managing change. While the new development's design elements were studied and regulated in great detail, aesthetic controls over the subdivision could not address the basic problem that any development, no matter what its architectural style, was incongruent with the history of the site and with the qualities that

made it such an important landmark. Even to the limited extent that neotraditional design offered an opportunity to emulate some features of the Village, efforts to implement these aspects of the design were often hindered by the developer's perception of economic reality, community concerns, and Town agencies' reluctance to diverge from development conventions and regulations.

The lesson of Pittsford's experience is not that either participatory planning exercises or neotraditional concepts are useless. In certain contexts, these methods may provide appropriate tools for managing change. It will be important, however, for other communities interested in initiating similar methods to learn from Stonetown Hamlet. It is essential that communities start the planning process early, before landmarks are under immediate threat, while there is still an opportunity for citizen input to be incorporated into planning decisions. Pittsford's growth management efforts under the "Greenprint for Pittsford's Future" are an attempt to do just that, by identifying important agricultural and environmental features and implementing procedures that can relieve the pressure on their owners to sell their land to developers. While planning ahead for the management of agricultural and environmental resources, however, Pittsford's Town Board has limited the HPC's role in planning decisions by stripping the Commission's authority to designate historic districts, leaving the Mile Post/Stone Town historic district the only one in the Town.¹⁶⁴ Recognizing that its strengths lie in helping communities take early

¹⁶⁴ William A. Carpenter, "Pittsford grapples with historic preservation," *Brighton-Pittsford Post*, 7 December 1994; Pascale Lora, "Historic ordinance argued," *Rochester Democrat & Chronicle*, 25 November 1994.

action, Mr. Nelessen's firm has also redirected its focus toward helping municipalities develop master plans while it is still possible to address citizens' concerns, and the firm now rarely works on small-scale site plans like that for the Lusk Farm.¹⁶⁵

The participatory, neotraditional planning process for the Lusk Farm had serious shortcomings, but the experience as a whole was enormously influential on subsequent planning efforts in the Town of Pittsford. While he regretted the transformation of such an important landmark, Bill Carpenter said the loss of the farm to development made Pittsford residents much more aware of the need to conserve remaining farmland before it is all gone, and more willing to make the financial sacrifices needed to realize this goal. People's sadness over the Lusk Farm situation made it possible for the Town to implement new procedures for managing change, such as the purchase of farmland development rights and incentive zoning measures, that were impossible before 1993.¹⁶⁶

Given the complexity of the situation after the sale of the Lusk Farm, the Town's decision to invite an outside professional planner to assist in the process of planning the landmark's future was perfectly understandable. Under the proper conditions, a professional planner can provide valuable assistance to a community, using his or her skills in communication, especially with graphic tools, to educate citizens about the land development process, helping them to balance their desires with physical and legal realities. The Town's interest in New Urbanist planning principles was also reasonable, as the philosophy appears to promise to make new development more physically

¹⁶⁵ Troy Jones, interview by author, Princeton, New Jersey, 23 February 1998.

¹⁶⁶ Bill Carpenter, interview by author, Pittsford, New York, 7 January 1998.

compatible and less visually dissonant with historic landmarks and districts. In this case, although the visual qualities of the project cannot yet be determined, it is clear that the planning process did not achieve its basic goal of making new development more acceptable to residents or compatible with its surroundings. As a means of managing change in historic districts, neotraditional planning in Pittsford did not live up to its promises.

APPENDIX A: TIMELINE OF SIGNIFICANT EVENTS

Appendix A: Timeline of Significant Events

DATE	EVENT
1929	The Town of Pittsford adopts its first zoning ordinance.
1965	The Town of Pittsford creates its first master plan.
1969	The Lusk Farm wins the Century Farm award.
1975	The Town of Pittsford updates its master plan and adopts a growth management plan.
June 22, 1988	Harry D. Lusk dies at age 68. The rest of the family must pay \$300,000 in estate and inheritance taxes.
1989	The Town of Pittsford Historic Preservation Commission (HPC) is created.
Early 1989	The Lusk family asks the Town to consider buying the development rights to their farm. The Town offers \$1.6 million for the development rights, and the Lusk family receives offers from several developers.
September 1989	In a referendum, town residents vote to purchase the development rights of the Sweeney Farm.
November 1989	In a second referendum, by a margin of 125 votes out of 8,423, voters reject a proposal to purchase the development rights of several more farms.
August 15, 1991	Town of Pittsford Historic Preservation Commission designates Mile Post/Stone Town Historic District, the first historic district in the Town.
June 1992	The Lusk family agrees to sell their farm to developer Ted Spall.
July 2, 1992	Spall Homes (a.k.a. Brookwood Development Corporation) submits an informal plan for the development of the Lusk Farm, describing natural features, site capacity, and development considerations.
July 13, 1992	Public meeting on Lusk farm. The Planning Board describes the many community interests involved in the planning process.
August-September 1992	Series of meetings in which Ted Spall and his staff meet with neighbors of the Lusk Farm, Town staff, and Planning Board.
November 9, 1992	Planning Board public meeting; Board discusses community concerns, possible use of an outside planner, possible implementation of incentive zoning.
December 4, 1992	Spall Homes submits an application for concept approval.
Jan. 11 & 25, 1993	Two-part public Planning Board hearing on informal plan.
	<i>[continued]</i>

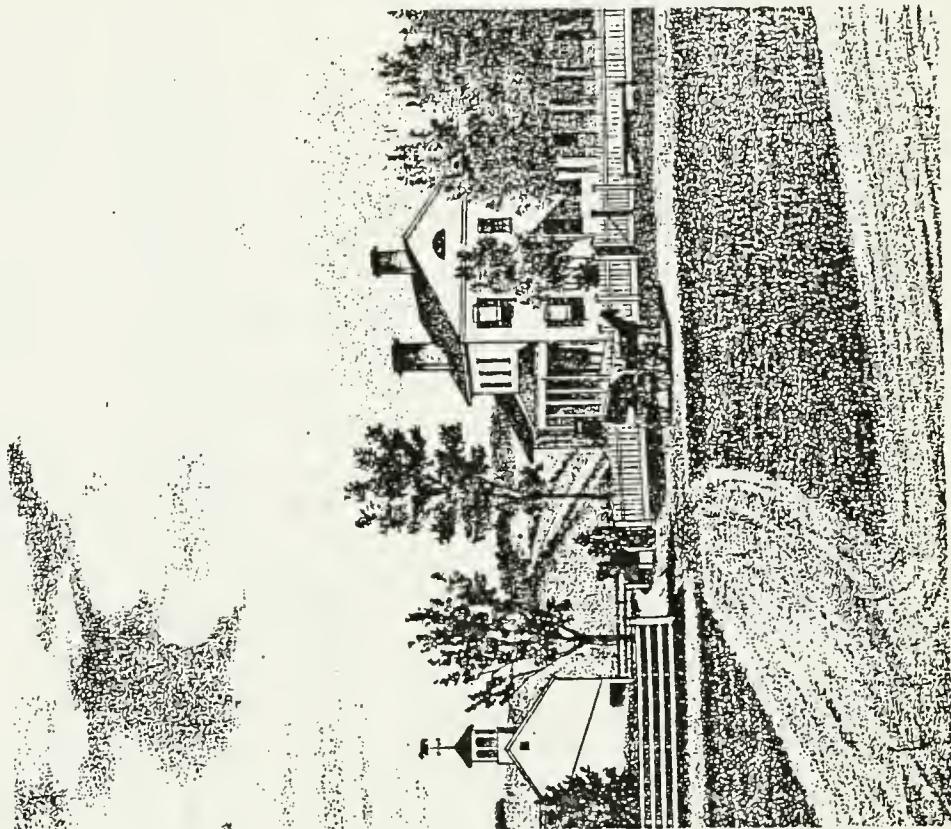
Appendix A: Timeline of Significant Events

January 20, 1993	Town sends Request for Proposals to outside planning consultants.
March 20, 1993	A. Nelessen Associates conducts day-long workshop to develop concept for lower farm development.
May 25, 1993	Special workshop meeting of the Planning Board. Nelessen presents 5 alternative development scenarios based on the March 20 workshop; Board selects a neotraditional residential/commercial mix.
June 9, 1993	Spall Homes submits its concept plan for the Lusk Farm.
June 14, 1993	ANA submits "Design Guidelines and Standards, Lusk Farm Historic District."
July 12, 1993	Public Planning Board hearing on Lusk Farm concept plan. Developer's representative announces that there is an individual who wishes to buy the historic farmstead for his personal residential use.
October 21, 1993	HPC approves the final draft of the ANA Design Guidelines.
November 16, 1993	The Town Board votes to go to court to force the owners of the Lusk property to stabilize the farmhouse and barns before the winter.
November 19, 1993	The Lusk barns, one of which was 187 years old, burn. A milking parlor is completely destroyed, and the others are seriously damaged.
November 22, 1993	The Planning Board issues a Revised Concept Approval.
December 5, 1994	The Pittsford Town Board approves changes to the Historic Preservation ordinance, which will no longer allow the HPC to designate districts.
1995-1996	The Town updates its comprehensive plan, adopting additional measures to protect farmland and other open space.
July 1996	Spall Homes submits preliminary plan application for Stonetown Hamlet, the subdivision on the Lower Farm.
July 18, 1996	Representatives of Spall Homes appear before the HPC for the first time to discuss Stonetown Hamlet
August 26, 1996	Anton Nelessen writes to the Historic Pittsford Commission to confirm that ANA is pleased with the most recent version of the Stonetown Hamlet plan.
September 9, 1996	Planning Board holds public hearing on preliminary plan for Stonetown Hamlet.
September 19, 1996	Kathy Bull from Spall Homes appears before the HPC. HPC grants conceptual Certificate of Appropriateness.
	<i>[continued]</i>

Appendix A: Timeline of Significant Events

October 17, 1996	HPC issues a Certificate of Appropriateness for the landscaping plans for Stonetown Hamlet.
December 9, 1996	Planning Board approves preliminary plan with conditions.
March 20, 1997	Kathy Bull appears before the HPC with exhibits showing their intentions for the ten remaining outstanding issues. HPC grants final C of A conditional on certain final design elements.
July 8, 1997	Spall Homes submits final application for Stonetown Hamlet; application is approved by the end of 1997.
April 1998	The Town of Pittsford receives an award from the American Planning Association for its “Greenprint for Pittsford’s Future,” a farmland and open space protection initiative that grew out of the process of updating the comprehensive plan.

**APPENDIX B: DESIGN GUIDELINES & STANDARDS,
MILE POST STONE TOWN HISTORIC DISTRICT (FINAL DRAFT)**



Design Guidelines & Standards

Mile Post Stone Town Historic District

Town of Pittsford
Monroe County, New York

November 1993

A. Nelessen Associates
Princeton

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Lusk Farm Vision Plan

Lusk Farm Lower Parcel

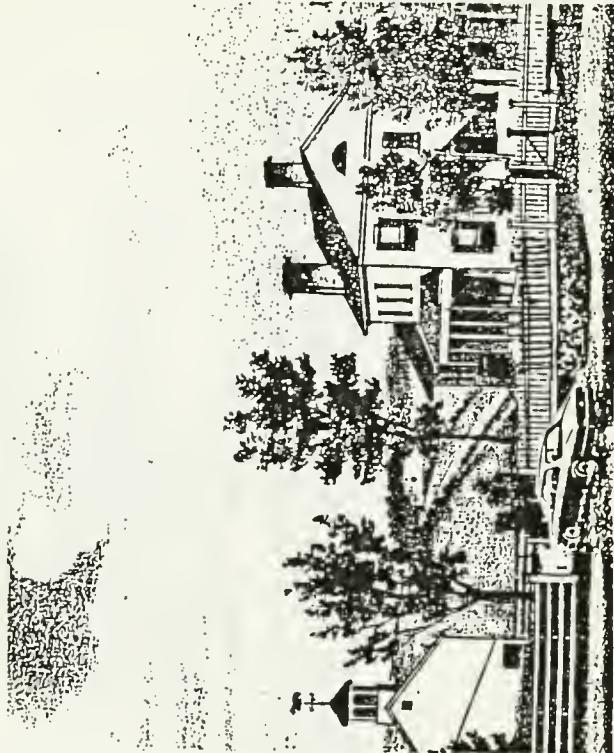
To implement the vision for the Lusk Farm as determined by the Vision Planning process and the Hands-On Model exercises, the establishment of an Lusk Farm Lower Parcel is recommended to permit a hamlet overlay within the Lusk Farm site.

Purpose

The purpose of the Lusk Farm Lower Parcel is to provide a realistic opportunity for creation of a compact community of place on the Lusk Farm site modelled after traditional village/hamlet development patterns, such as those that are found in both the Village and Town of Pittsford, as well as other traditional settlement forms in the Monroe County region. In addition, the provisions of the new Lusk Farm Lower Parcel are designed to preserve and protect the rural and agricultural characteristics, historic structures, and critical viewsheds contained within the Lusk Farm site and associated Historic District.

The proposed Lusk Farm Lower Parcel regulations contain a design vocabulary which will guarantee a sense of identity and community character consistent with the vision specified by the citizens of Pittsford in the Visual Preference Survey, Vision Planning Sessions, and Hands-On Model design workshops. This character is reminiscent of a traditional village or hamlet relying on a variety of lot and building sizes and a diversity of architectural styles. A detailed account of how the key positively rated images from the VPS are integrated into the design of the plan is illustrated in the accompanying diagram. [Note: a copy of the regulating plan is required for the preparation of this diagram. *ANAL*]

Any development proposed for the Lusk Farm site must effectuate the purposes of the Lusk Farm Lower Parcel, be consistent with historic preservation imperatives and requirements of the existing Historic District, and effectuate the vision the citizens of Pittsford as specified in the Vision Planning Process. At the same time, the Lusk Farm Lower Parcel provides for a reasonable amount of flexibility in design, as long as the proposed development is consistent with the general regulating plan and design



Lusk Farm Vision Plan

The Lusk Farm Lower Parcel also re-establishes the historic function of the Mile Post intersection as an important crossroads and public space in the community. The historic Lusk farm house and homestead are to be preserved, as well as the associated historic barns and out buildings. If small outbuildings cannot be preserved, photo documentation of existing structures shall be made and if these buildings are replaced, the new structures shall be in substantial conformance to the original or near the original foundation. The regulating plan ties this historic crossroads, including the Pioneer cemetery and Mile Post School, into the comprehensive development plan for the site and provides for a greater degree of pedestrian access to this historic area through a system of sidewalks and linkages to the existing Fultsford trails system.

The Lusk Farm Lower Parcel contains environmental controls which preclude development on sensitive natural features by preserving environmentally sensitive lands as community open space and park areas. A significant portion of the site will also be preserved as active agricultural lands and uses consistent with historic role within the community.

Finally, the circulation plan provides for the future relocation of Stone Road to improve traffic flow in the region. With this relocation, Old Stone Road is to be restored as a gravel drive, and the tie to the current county right-of-way is to revert to the Lusk homestead property owner or owners when the alternative route is built.

Density and Uses

A total of thirty (30) dwelling units shall be allowed within the hamlet and shall contain a maximum of twenty five (25) structures. Townhouses and/or duplex units shall be located along the hamlet green. A maximum of fifteen (15) percent of the total structures may have carriage houses over garages. Each carriage house shall count as a dwelling unit. In addition, a maximum of six (6) single family residential lots will be permitted along Turnberry Lane. The Lusk Farm Lower Parcel provides for restoration of the historic Lusk farm property into a single family use for residential purposes only.

Regulating Plan

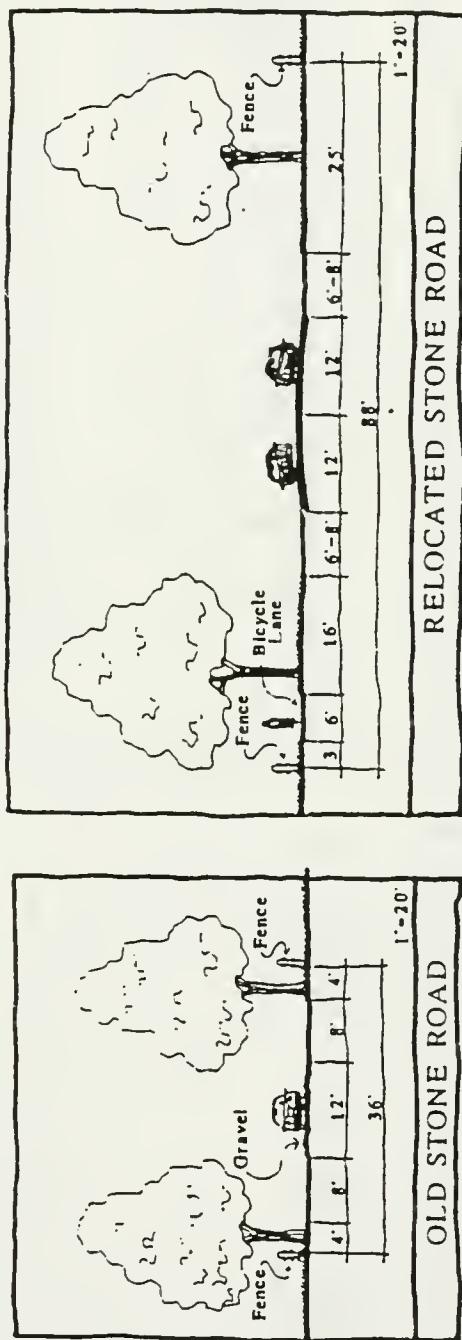
Development within the Lusk Farm Lower Parcel shall be in substantial conformance with the attached Regulating Plan for the site. The Regulating Plan contains the following provisions:

1. Street right-of-way alignment and pavement widths.
2. Build-to-lines.
3. Location of public green.
4. Location of linear park and pond.
5. Location of agricultural preservation areas.
6. Setbacks from Stone Road and Mendon Center Roads.
7. Location of street lighting poles.
8. Location of sidewalks and trails.
9. Viewshed protection areas.
10. Approximate location of street trees.

Deviations from the Regulating Plan shall be allowed only if justified by engineering or environmental constraints and to effectuate the purposes of the Lusk Farm Lower Parcel as established by the Vision Planning process. Justifiable modifications include greater setbacks, changes in lot width and depth, and changes in building orientation on the lot.

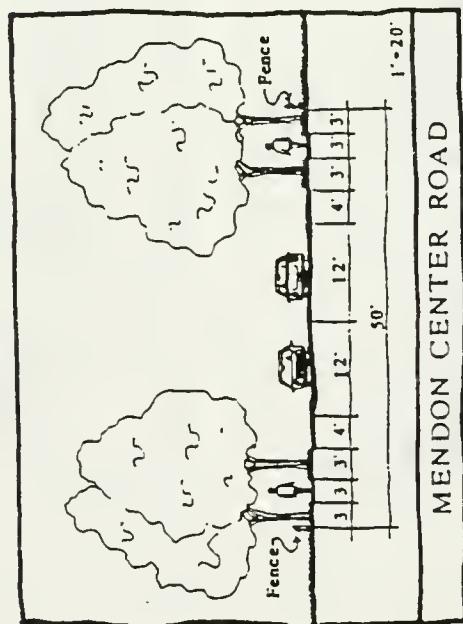
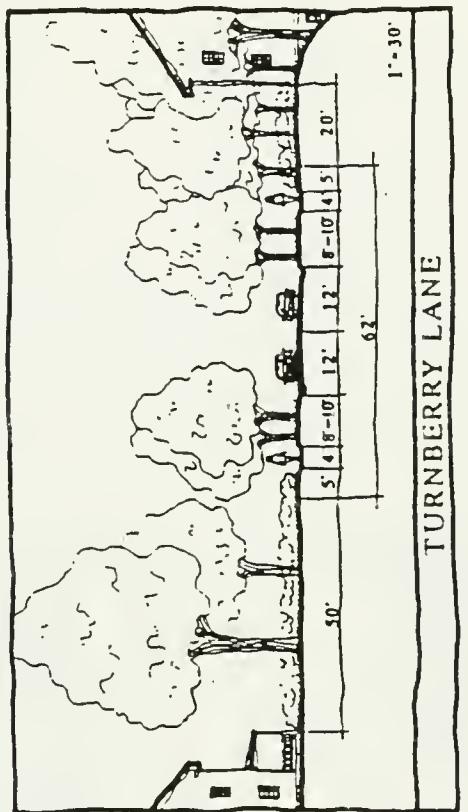
Lusk Farm Vision Plan**Streetscape Sections**

Incorporated as part of the Regulating Plan are the following streetscape sections which illustrate general design principles for the streets and roads within the Lusk Farm Lower Parcel.

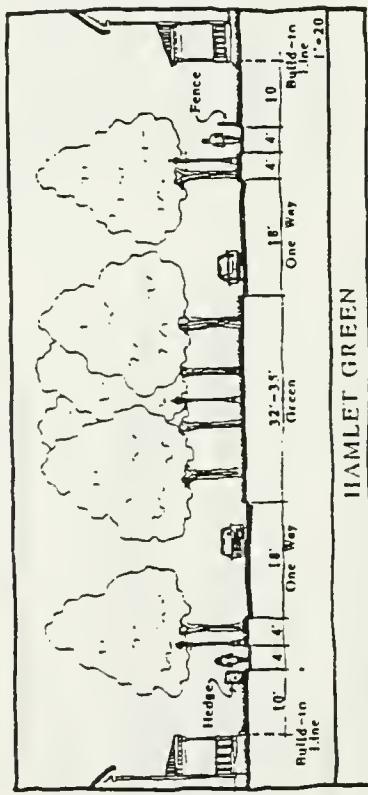
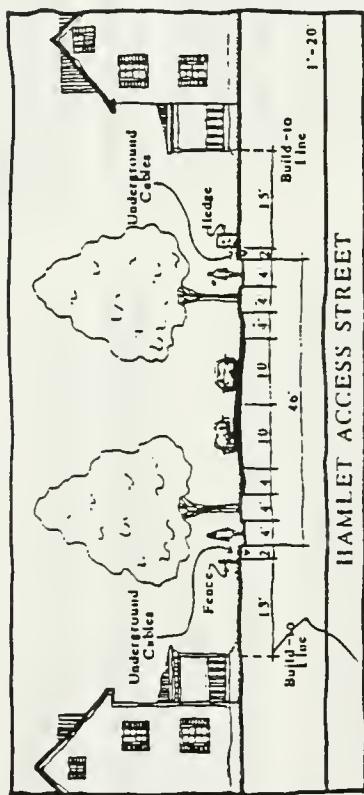


Streetscape Sections

Lusk Farm Vision Plan



Lusk Farm Vision Plan
Streetscape Sections



• 5 •

Lusk Farm Vision Plan**Permitted Principal Uses****Within the hamlet development:**

- Single family detached dwellings in standard and hamlet configurations.
- Two family horizontal or vertical duplex and townhouse dwellings along the central green of the hamlet (no more than three (3) units in one building).
- Detached, attached and semi-attached garages.
- Parks, playgrounds and structures typically associated with these facilities.

Along Turnberry Lane:

- A maximum of six (6) single family detached dwellings developed in an architectural style compatible in character with the existing single family residences along Turnberry Lane. These houses shall be of equivalent value, and shall use similar materials.

Within the Lusk historic homestead and surrounding open space:

- Agricultural uses.
- Single family residential.

Within structures and barns associated with the Lusk homestead:

- Agricultural uses, including the keeping of animals as allowed by town codes.
- Equestrian uses as allowed by town code.

Within the agricultural open space areas:

- Agricultural uses, including the keeping of farm animals as allowed by town codes.
- Equestrian uses as allowed by town code.

At the Mile Post intersection:

- Cemeteries.
- Parks and public greens or commons with associated pedestrian amenities and public structures such as flagpoles, bicycle racks, park benches, and gazebos, within the Mile Post area after Stone Road is relocated.

Permitted Accessory Uses**1. On-buildings for storage of tools and equipment used exclusively for maintenance of the dwelling and grounds, limited to one (1) per lot, and limited to 100 square feet.**

- 2. Farm buildings, silos, and barns associated with the historic Lusk farmstead and associated agricultural uses.

- 3. Home-offices, for sole use of the resident owner, limited to one (1) per lot along the hamlet green, providing the following:
 - A. The home-office is located in a single-family detached dwelling or an accessory structure on the same lot.

- B. The home office shall not exceed 1,000 square feet or thirty percent (30%) of the total square footage of the dwelling, or, if located in an accessory building, it shall not exceed 500 square feet.

- C. The home-office is limited to one (1) outside employee.

- D. Parking for employee and clients is limited to on-street curbside parking.

- E. Permitted signage is limited to one (1) facade or free-standing sign not exceeding two (2) square feet.

- F. All exterior aspects of the home office operation shall not disrupt the residential character of the area.

- 4. Carriage apartments over detached garages, providing the following:
 - A. Unit shall not exceed 600 square feet.

- B. Similar architectural quality and character as primary structure.

Lusk Farm Vision Plan

Schedule of Bulk Regulations-Hamlet

	<u>Minimum</u>	<u>Maximum</u>	
Lot Area (in sq ft)	5,760 sq. ft.	25,024 sq. ft.	
Lot Width (a)	24 ft.	136 ft.	
Lot Depth	100 ft.	184 ft.	
Set Back Lines			
Principal Building			
Front Yard-Green	10 ft.	15(b) ft.	
Front Yard-Access Road	15 ft.	30 ft.	
Side Yard	4(c) ft.	NA	
Rear Yard	20 ft.	NA	
Accessory Building/Detached Garage			
Front Yard	(d)	(d)	
Side Yard	2 ft.	NA	
Rear Yard	2 ft.	NA	
Out-building			
Front Yard	(d)	NA	
Side Yard	2 ft.	NA	
Rear Yard	2 ft.	NA	
Coverage (in %)			
Single Family			
Principal Building	NA	35%	
Impervious (total)	NA	55%	
Attached			
Principal Building	NA	40%	
Impervious (total)	NA	65%	
Building Height			
Principal Building	25 ft.	40 ft.	
Accessory Building	14 ft.	25 ft.	

Notes:

(a) Lot widths shall be based on the colonial rod system, which used an eight (8) foot module. Lot widths shall vary, with no more than two contiguous lots of the same width. Lot widths shall vary by at least 8 feet or multiples thereof. Basic lot widths shall be 24, 32, 40, 48, 56, 64, 72, 80, 88, 96, 104, 112, 120, 128, and 136, with narrower lots around the village green.

(b) Principal buildings shall be constructed up to the "build-to" line, which establishes the front yard setback for all lots. The build-to-line shall be ten (10) from the proposed green and fifteen (15) feet from the street right-of-way line as per the accompanying street cross sections. A minimum of eighty percent (80%) of all principal buildings shall conform to the build-to line; a maximum of twenty percent (20%) of the principal buildings along the street shall be allowed larger setbacks to the maximums set forth in the table. The "build-to" line applies to the main facade plane of the principal building; porches may extend up to eight (8) feet beyond the build-to-line.

(c) A minimum of two (2) feet for the end units of attached townhouses or duplexes.
 (d) A minimum of five (5) feet behind rear facade line of principal building except where specifically approved by the planning board.

Lusk Farm Vision Plan

Parking
Parallel parking is allowed on one side of all residential access streets in the hamlet and along each of the one-way streets adjacent to the community green.

Garages

Garages for single family detached homes can be detached, semi-attached (with covered walkway), or attached, providing that 75% of garages be located in the rear yard, behind the rear facade. 25% can be located in the side yard providing that the facade facing the street is located at least four feet behind the front principle facade line. Townhouse or duplex units facing the green shall have a continuous facade uninterrupted by garage doors. Garages shall be located in the rear yards of these units.

Landscape and Lighting

1. The streets and roads shall be lined with 3" caliper shade trees 30 feet on center. Existing mature trees along the eastern side of Turnberry Lane shall be saved to the maximum extent practical.
2. The community green shall be landscaped with ornamental and shade trees.
3. The Regulating Plan indicates the location of street light fixtures. These shall be in accordance with the styles specified in the design vocabulary, or approved equivalent.
4. The proposed linear park should be fully landscaped and planted with a combination of deciduous and coniferous trees and ground cover, shrubs, etc., as specified for soil type.

All trees and landscape materials should have a two year maintenance guarantee.

Sidewalks, Bicycle Paths and Public Access Ways

1. A sidewalk system shall be provided throughout the development as shown on the Regulating Plan and shall connect dwelling units with other dwelling units and

common open space areas and parks. Sidewalks shall be of barrier-free design to the greatest extent possible. The pedestrian circulation system shall include gathering/sitting areas and provide benches, landscaping and other street furniture in the green and other common areas.

Garages
Garages shall be a minimum of four (4) feet in width. Sidewalks shall be constructed of brick, slate, colored/textured concrete pavers, concrete containing accents of brick, or some combination thereof. This specification does not apply to public access ways.

2. Sidewalks shall be a minimum of four (4) feet in width. Sidewalks shall be constructed of brick, slate, colored/textured concrete pavers, concrete containing accents of brick, or some combination thereof. This specification does not apply to public access ways.
3. Pedestrian crossings at major intersections, residential street with relocated Stone Road, shall be clearly delineated by a change in pavement color and/or texture. Materials that are used to construct sidewalks should also be used in crosswalks.
4. Bike racks shall be provided in common areas, parks, the Mile Post intersection area, and the Lusk Homestead and farmers market.
5. A network of public access ways should be provided pursuant to the accompanying regulating plan and provide connections to the existing Pittsford neighborhoods and linkages to the historic Lusk farmstead and the Mile Post intersection area. Public access ways should be built to town specifications as described by Parks and Recreation.

Common Open Space

1. Common open spaces containing attractive or unique natural features, such as historic viewsheds as designated by the Historic Preservation Commission, streams, creeks, ponds, woodlands, specimen trees and other areas of mature vegetation worthy of preservation may be left unimproved and in a natural state. As a general principle, the preservation of undeveloped open space in its natural state is encouraged. A developer may make certain improvements such as access ways for walking or jogging and the provision of picnic areas. In addition, the Planning Board may require a developer to make other improvements such as removal of dead or diseased trees, thinning of trees or other vegetation to encourage more desirable

Lusk Farm Vision Plan

growth, and grading and seeding. To the greatest extent possible, common open space shall include all environmentally sensitive areas, including areas with slopes greater than twenty percent (20%), 100 year floodplains, wetlands, areas of seasonal high water, and other such critical areas as may be determined by the Planning Board. Existing man-made features, such as stone walls or rural buildings, may be preserved through incorporation in common open space.

2. Common open space may be used for public and semi-public recreation purposes with the approval of the Planning Board. Recreational facilities shall be required to serve the anticipated needs of the residents of the development, taking into account the anticipated characteristics and demographic profile of the development's population, the recreational facilities available in neighboring developments, and the relevant provisions regarding recreational facilities contained in the Master Plan.
 3. The buildings, structures, and improvements permitted in the common open space shall be appropriate to the authorized uses and shall conserve and enhance the amenities of the common open space with regard to its topography and unimproved condition.
 4. The method utilized for ownership, administration and maintenance of common open space shall be approved by the Planning Board. The ownership, administration and maintenance of common open space shall be arranged to be in accordance with one or more of the following:
- A. The Town may accept dedication of common open spaces or any interest therein for public use and maintenance, for no consideration to be paid by the Town. The final plan shall contain a note, in language acceptable to the Town Attorney, that the common open space is irrevocably dedicated to the Town. Said note shall also state that the Town shall have no duty to maintain or improve the dedicated common open space unless and until it has been accepted by formal action of the Town Board.
 - B. The developer may establish an automatic-membership home owners association as a non-profit corporation for the purpose of owning, administering and

maintaining common open space; provided however, the association shall not be dissolved nor shall it dispose of the common open space by sale or otherwise (except to an organization conceived and established to own, administer and maintain common open space, approved by the Planning Board), without first offering the common open space for dedication to the Town. The home owners' association shall be empowered to levy and collect assessments from the home owners to cover replacements, working capital, operating expenses, insurance against casualty and liability, and contingencies.

- C. With permission of the Town, and with appropriate deed restrictions in favor of the Town and in language acceptable to the Town Attorney, the developer may transfer the fee simple title in the common open space or a portion thereof to a private, non-profit organization among whose purposes is the conservation of open space land and/or natural resources; provided that:
 1. The organization is acceptable to the Town and is a bona fide conservation organization;
 2. The conveyance contains appropriate provisions for proper retransfer or reverter in the event that the organization becomes unable to continue to carry out its functions, and
 3. A maintenance agreement acceptable to the Town is entered into by the developer, organization and Town.
- D. If a portion of the common open space is to be used for agricultural purposes, that portion of the common open space may be transferred to a person or other entity who will farm the land. Prior to the transfer of any common open space for agricultural purposes, a permanent conservation easement in favor of the Town, in language acceptable to the Town Attorney, shall be imposed against such land. The conveyance shall contain appropriate provisions for the retransfer or reverter to the Town or any association or trustee holding the remainder of the common open space in the event the land ceases to be used for agricultural purposes.

Lusk Farm Vision Plan

- E. If a portion of the common open space is to be used for cemetery purposes, that portion of the common open space may be transferred to a religious organization, cemetery corporation, or other similar entity which will operate or maintain the cemetery. Prior to the transfer of any common open space for cemetery purposes, a permanent deed restriction in favor of the Town, in language acceptable to the Town Attorney, shall be imposed against such land. The conveyance shall contain appropriate provisions for the retransfer or reverter to the Town or any association or trustee holding the remainder of the common open space in the event the land is not used for cemetery purposes.

Design Guidelines—Hamlet Residential

Residential buildings within the hamlet shall generally relate in scale and design features to the Design Vocabulary as attached and thus show respect for the local context. As a general rule, buildings shall reflect a continuity of treatment obtained by maintaining building scale or by subtly graduating changes in scale; by maintaining front yard setbacks at the build-to-line; by maintaining base courses; by the continuous use of front porches; by extending horizontal lines of fenestrations; and by echoing architectural styles and details, design themes, building materials, and colors used in surrounding villages. The preliminary plan will require approval of a certificate of appropriateness from the Historic Preservation Commission.

1. The color schemes for buildings should generally be a simple use of two colors, with one color for walls and another for shutters and trim. Colors should be chosen from *Century of Color, 1820-1920*, by Roger Moss or the *F & H colors of Historic Philadelphia* or equivalent.
2. Buildings on corner lots or those with more than one facade facing a public street or internal open space shall be considered more significant structures, since they have at least two front facades visibly exposed to the street. Such buildings may be designed with additional height and architectural embellishments.
3. All sides of a building shall be architecturally designed to be consistent with regard to style, materials, colors, and details. Blank wall or service area treatment of side and/or rear elevations visible from the public viewshed are discouraged. Where the construction of a blank wall is necessitated by local building codes, such wall should be articulated by the provision of blank window openings trimmed with frames, sills and lintels, or by using recessed or projecting display window cases if the building is occupied by a commercial use. Intensive landscaping may also be appropriate in certain cases.
4. All visibly exposed sides of a building shall have an articulated base. The base shall be shown from the ground level to the sill level of the first story and shall be of a complementary material and color as the facade, i.e. stone or brick as the base material and wood or vinyl as the primary facade material.
5. All residential buildings shall be raised above the average sidewalk level at the front of the building by a minimum of two (2) feet.
6. Gable roofs shall have a minimum pitch of 6/12.
7. Light fixtures attached to the exterior of a building shall be architecturally compatible with the style, materials, colors and details of the building, shall comply with local building codes, and have incandescent bulbs with a maximum of sixty (60) watts.
8. All air conditioning units, HVAC systems, shall be thoroughly screened from view from the public right-of-way and from adjacent properties, by using walls, fencing, roof elements, penthouse-type screening devices or landscaping.
9. All utilities shall be underground. Above ground transformer boxes shall be completely screened from the public viewshed with landscaping or small decorative structures modelled after the well houses of Oldwick.
10. All residential units shall have a porch, covered portico or decorated entrance on the street facade of the building. These entrance treatments shall occur in the following proportions throughout the hamlet.

Lusk Farm Vision Plan

Porches—A minimum of 60% of principal buildings shall have a front entrance articulated with a covered front entry porch. In addition to structural columns or posts, porches may only have removable screens. Front porches shall be located on the front of the dwelling facing the sidewalk, and may occasionally be wrapped around the side wall of a dwelling. The size of front entry porches shall be a minimum of six (6) feet deep from the front wall of the dwelling to the enclosing porch rail and ten (10) feet long.

Covered Poricos —A minimum of 25% of principal buildings shall have covered poricos.

Decorated Entrances —Decorated entrances shall conform to the Design Vocabulary.

11. All houses shall have at least two of the following decorative elements:

- A. Decorative Bargeboard
- B. Decorative Gable Windows
- C. Decorative Gable Shingles
- D. Decorative Frieze

12. All entrances shall be defined and articulated by architectural elements such as pilasters, columns, porticos, porches, overhangs, railings, balustrades, fanlights or transom, and sidelights. Any such utilized element shall be architecturally compatible with the style, materials, colors and details of the building as a whole.

13. Windows shall be vertically proportioned except for gable windows which may be shaped. Wherever possible, the location of windows on the upper stories of a building shall be vertically aligned with the location of windows and doors on the ground level, including storefronts or display windows.

Any building design for the Lusk Farm Lower Parcel must be in substantial conformance with the following Design Vocabulary. The Vocabulary is designed to extend the architectural style of the historic Village of Pittsford and historic vernacular of the traditional rural and agricultural landscape within Pittsford to any new development within the Lusk site and associated historic district. Such a neo-traditional vernacular also effectuates the preferences specified within the Visual Preference Survey and Vision Planning process.

The Village of Pittsford was chosen as a representative model because of its proximity to the site. More importantly, however, it was chosen because of the traditional village spatial organization of the predominantly residential community of single-family houses. The Lusk Farm Lower Parcel adopts this pattern of use. The most obvious traditional components of Pittsford and neo-traditional development forms are the rather closely spaced buildings with short setbacks on small lot with a variety of widths.

Design Guidelines—Lusk Homestead

1. The historic Lusk farmhouse shall be restored to its original condition. The restoration plan will require approval and a Certificate of Appropriateness from the Historic Preservation Board.

2. Fences shall be extended on both sides of the property along Stone Road and Mendon Center Road.

3. The exterior of existing farm structures and barns, with the exception of the one-story metal building, shall be restored to their original condition. The number of farm structures and barns to be restored shall be agreed upon by the Historic Preservation Commission during the certificate of appropriateness process with input from the Planning Board.

- 4. The single story metal building should be demolished.

Design Vocabulary

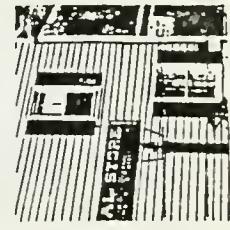
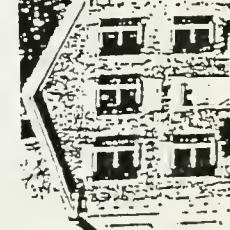
Lusk Farm Vision Plan**All buildings have their primary entrance focused on tree-lined streets.**

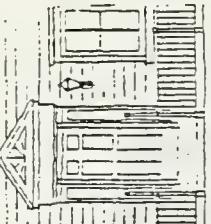
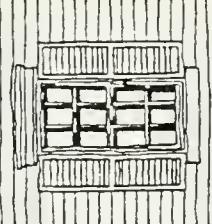
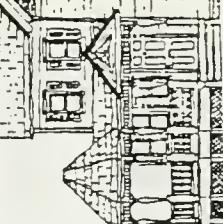
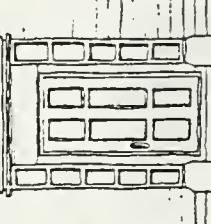
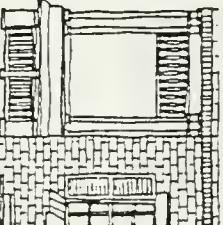
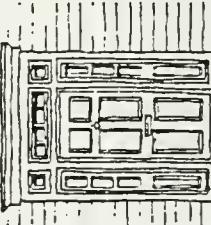
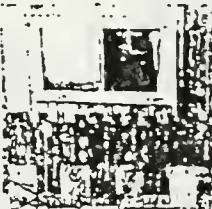
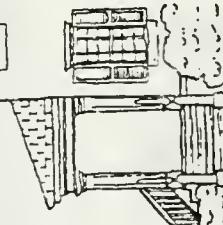
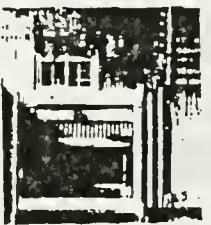
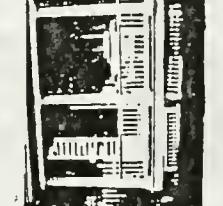
The basic architectural form of the buildings is remarkably homogeneous despite the tremendous variations in the decorative details. This underlying common denominator is to be expected in a village where traditional, local building practices were the rule. Underneath almost every facade stands a gable-roofed, frame, vernacular structure, (a form easily adapted to modern construction and site planning). This is not to suggest that the residents and builders of the Pittsford houses were uninspired. Rather, they chose to display their creativity, ingenuity, and expertise in the extensively varied decorative embellishments. No two houses in the Village of Pittsford display exactly the same combination or level of ornament. On the surface, no house is a carbon copy of another; herein lies the true genius of this National Registrar village. This love of variety, simple and confined though it may be, is the lesson to be learned from the architecture of Pittsford. For this reason we have created a design vocabulary based on the architecture of Pittsford.

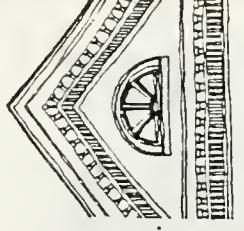
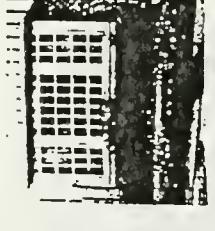
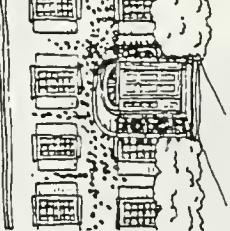
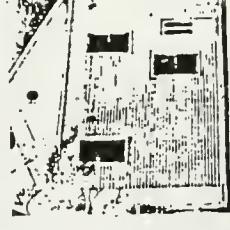
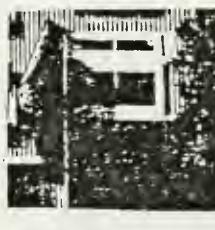
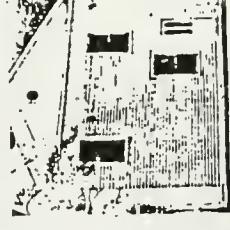
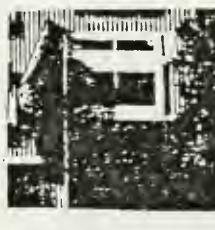
All of this is not to suggest that every house in the proposed development should display every detail listed in this design vocabulary—that would be as confusing as a lack of any details would be dull. Variety in the degree of architectural embellishment is the goal; some houses should have only one or two details and a few should display them all.

Any of the photographs or sketches in the Design Vocabulary can be substituted by local examples provided they are substantially similar in form and content, and substitution is approved by the Planning Board and the Historic Commission. The design vocabulary contains the following details:

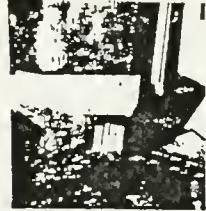
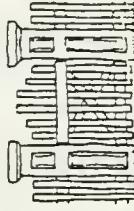
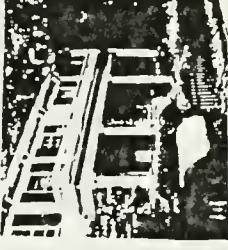
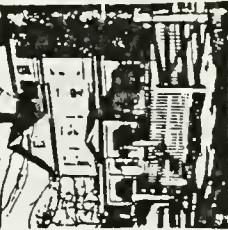
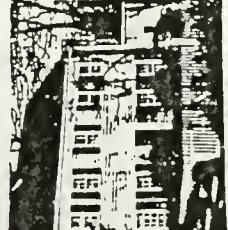
Buildings and Architectural Details	Buildings and Architectural Details
Building Massing and Style	Building Massing and Style
Roofs	Roofs
Façade Treatment	Façade Treatment
Doors	Doors
Windows	Windows
Porches	Porches
Covered Porches	Covered Porches
Trim	Trim
Bays, Towers, Cross Gables and Dormers	Bays, Towers, Cross Gables and Dormers
Gutters	Gutters
Chimneys	Chimneys
Walls and Fences-Front Yards	Walls and Fences-Side and Rear Yards
Retaining Walls	Retaining Walls
Driveways	Driveways
Streetscape	Streetscape Pavement Materials & Texture
Curb Treatment	Curb Treatment
Street Lights	Street Lights
Street Signs	Street Signs
Barns	Barns
Façade Treatments	Façade Treatments
Decorative Elements	Decorative Elements
Fences/Walls	Fences/Walls
Outbuildings	Outbuildings
Building Massing	Building Massing
Facade Treatment	Facade Treatment

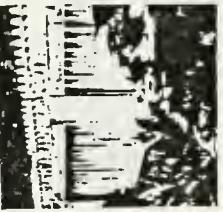
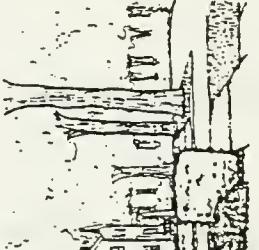
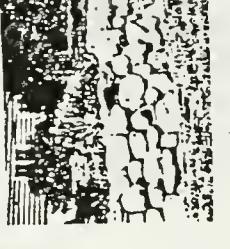
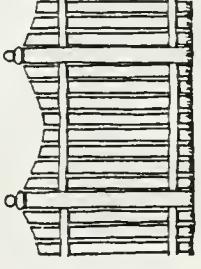
<p>Design Vocabulary</p> <p>1. Building Massing & Style 75% of buildings shall be two and one half (2 1/2) stories high in residential styles as shown with up to 25% one (1) and one and one half (1 1/2) stories which shall emulate the ground level of the buildings shown.</p> <p>50% of the principle ridge line shall be parallel to the principle street on which it fronts.</p>		
<p>2. Roofs Roof types shall be gable or salt box. Root pitches shall be a minimum of 6 over 12</p> <p>Roof Materials Cedar Wood Shingles Dimensioned Asphalt Standing Seam (on porch roofs only)</p>		
<p>3. Facade Treatment Neo-colonial as shown.</p> <p>Facade Materials Wood Clapboard (4" showing) Simulated Clapboard (4" showing)* Board and batten vertical Indigenous Stone Brick with corner quoining</p>		
		

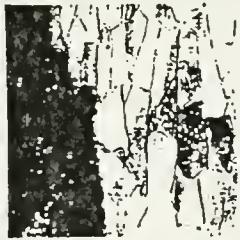
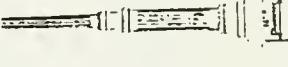
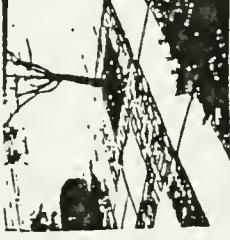
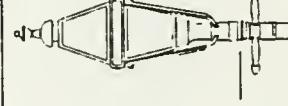
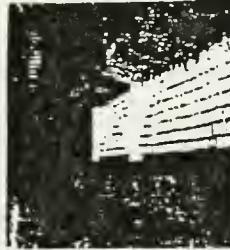
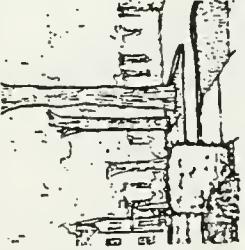
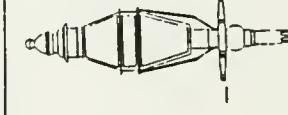
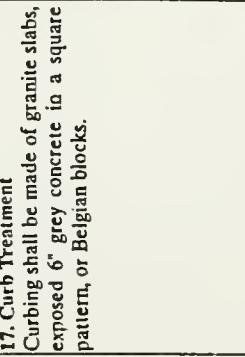
 <p>4. Doors Doorways shall be single or double, either half glass or paneled. Screen doors or door shutters, if provided, shall be constructed of wood. Doorway edges shall contain one of the following features: 1. sidelights, 2. transom, 3. sidelights, transom/fanlight Transoms, fanlights and sidelights shall have true divided lights.</p>	 <p>5. Windows 1. All windows visible from the street shall be 6 over 6 and shall have true divided lights or wood inserts, either exterior or interior. Casement windows and non-divided windows are permitted on the rear elevations of buildings. 2. At minimum trim must include a face frame and drip molding. 3. Shutters may be either louvered or paneled with format to fit window size. 4. There shall be no grouped windows except in dormers.</p>	 <p>6. Porches The basic architectural style of the houses is one of simple, vernacular construction that will readily accept and aesthetically benefit from the addition of a porch. Porches can include gently chamfered posts to more complex styles with elaborate spindlework, frieze and spandrel carving. Porte cochere are an optional extension of the porch.</p>
		
		
		

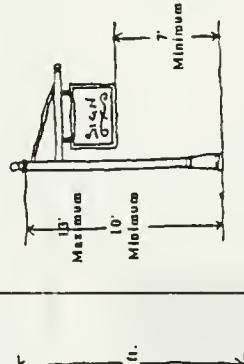
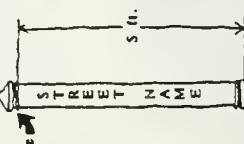
<p>7. Covered Porticos</p> <p>Covered porticos, like porches, individualize and ornamentalize what might otherwise be a standard and simplistic building. This detail, albeit on a small scale, is one way of providing a surface texture. These can range from a simple shed roof to an ornate Italianate portico.</p> 		
		
		
		
<p>8. Trim</p> <p>All dwelling units shall be, at minimum trimmed with cornerboards, and gable and eave boards all around. Trim ornament may be elaborated to any of the following:</p> <ol style="list-style-type: none"> 1. Plain or Decorated Frieze 2. Overhanging Eaves 3. Boxed Cornice 4. Dentiled Cornice 5. Ornate Italianate Bracketed Cornice 	<p>9. Bays, Cross Gables, and Dormers</p> <p>Cross gables and dormers transform a stylistically simple building into one with texture, thereby distinguishing it from its neighbors. This architectural embellishment adds articulation and rhythm to the entire neighborhood.</p> 	

*Various examples from the village of Pittsford can be used for trim ornament. Direct references can be made to *AN ARCHITECTURE WORTH SAVING IN PITTSFORD* and the four volumes of early photographs collected by Paul Spiegel and published as *PITTSFORD SCRAPBOOK*. Volume 1-4

10. Gutters Gutters may be half-round, "K" or pole. Gutters shall be painted or colored the same as the trim.		
11. Chimneys All units shall have a chimney. Chimneys shall be brick stack, brick veneered, or stone and located at either gable ends or central.		
12. Walls and Fences - Front Yards 80% of all lots shall have a clearly defined front yard using landscaping, hedging, fencing or a brick or stucco wall or other design elements defining the transition between public, semi-public and private space. Fences, hedges and walls shall be limited to a maximum of three (3) feet in height and be a minimum of 60 percent solid. Entrances, gates, and corners must be articulated with decorative post treatment.		
10. Gutters Gutters may be half-round, "K" or pole. Gutters shall be painted or colored the same as the trim.		
11. Chimneys All units shall have a chimney. Chimneys shall be brick stack, brick veneered, or stone and located at either gable ends or central.		

 <p>13. Walls and Fences - Side and Rear Yards Side and rear yards shall be enclosed by a masonry wall, wooden fence, trellis or lattice, evergreen hedge, vines, garages and/or out building walls or some combination thereof. The height of such yard or patio enclosure shall not exceed five (5) feet six inches and shall be suitable to provide privacy and screen views of neighboring uses.</p>		
		
		
 <p>14. Retaining Walls Retaining walls shall be made of stone or a stone-like material. This shall not include flat or fibbed concrete block.</p>		 <p>15. Driveways Driveways shall be set back a minimum of three (3) feet from the side walls of the principal buildings. Driveways, except common or shared driveways, shall be set back a minimum of two (2) feet from the side property line; shared driveways may be located along the center line on the common side lot line. Driveways shall be eight (8) feet per lane and use concrete, asphalt or edged gravel.</p>

 <p>16. Sidewalk Pavement Materials and Texture Sidewalks shall be made of brick, concrete pavers, concrete with brick infill, or slate. Streets shall be made of asphalt.</p>		
		
		
		
<p>17. Curb Treatment Curbing shall be made of granite slabs, exposed 6" grey concrete in a square pattern, or Belgian blocks.</p>		<p>18. Street Lights Street lights shall be of Spring City or an equivalent brand. Luminaries shall be either the Jefferson or Nantucket styles. Posts shall be either the Hancock, Hancock ladder post, Newburg port, or Newburg port ladder rest styles. The light sources shall be gas or incandescent or color corrected sodium limited to 100 watts.</p>

19. Street Signs 1. Street corner signs 2. Home office signs - limited to 2 square feet - attached to building 3. Entrance or hanging signs on free-standing post, for project identification. shall be limited to six (6) square feet.	 
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		A vertical wooden slat fence panel.
		A close-up view of horizontal wooden panels, likely barn siding.
		A close-up view of vertical wooden beams, likely barn framing.
Barns	<p>I. Façade Treatments Façades shall retain existing wood. The barn and relocated outbuilding shall be restored as per historic preservation specifications.</p>	A decorative folly or gazebo with intricate foliate carvings and a gabled roof, situated on a green area.
	<p>Decorative Elements A decorative folly like a gazebo shall be located on the green.</p>	A decorative folly or gazebo with intricate foliate carvings and a gabled roof, situated on a green area.
		<p>Fences & Walls Along arterial roads fences and walls shall be:</p> <ul style="list-style-type: none"> - split rail - 3' or 4' board horse fence - natural stone

APPENDIX C:

SPALL HOMES SURVEY AND MARKETING DOCUMENTS



spall homes corporation

30 GROVE STREET • PITTSFORD, NEW YORK 14534
716/586-4521 • FAX: 716/586-8656

STONETOWN HAMLET FOCUS GROUP QUESTIONNAIRE

THANK YOU FOR PARTICIPATING IN OUR FOCUS GROUP THIS EVENING. TO FURTHER HELP US IN THE PLANNING OF OUR STONETOWN HAMLET NEIGHBORHOOD, WE WOULD GREATLY APPRECIATE YOUR INPUT ON THE FOLLOWING QUESTIONNAIRE...

Approximately what size would you like your new home to be?

How many Bedrooms do you prefer?

Do you prefer the Master Bedroom and Bath to be located on the 1st floor or the 2nd?

Do you prefer a formal Living Room and an informal Hearth Room/Kitchen combination or do you prefer one large Great Room which opens onto the kitchen?

Do you want a 1st floor study?

Would you like a formal Dining Room in your new home?

If so, approximately what size?

How important are cathedral ceilings to you? (Tray: 10' - 12' heights)

If so, where?

What are you willing to pay per room?

Would you prefer an open foyer ceiling even if it meant smaller bedrooms on the 2nd floor?

Would you like to have a fireplace in your new home?
If so, in what room(s)?

Would you prefer a wood burning or gas fireplace?

How many bathrooms would you like to have?

In your master bath, what bathing options would you prefer?

- Shower stall only
- Shower and tub combination
- Shower stall with separate soaking tub at an additional \$2,500 cost
- Shower stall with a separate whirlpool tub at an additional \$3,500 cost

Please describe your preference on location for the Laundry Room?

Do you have a preference on your garage being front, side or rear loaded, i.e. a rear alley entrance?

How do you feel about a shared driveway?

Would you prefer individual responsibility for exterior maintenance or a Homeowners Association fee of approximately \$99/month for lawn care, shrubs, snow removal and refuse collection?

How important is a private garden area that you would be able to maintain?

What price range do you feel you will be in for the purchase of your next home?

What did you hear about the Stonetown Hamlet this evening that sounded appealing?

What concerns do you have about anything you heard this evening?

Could you see yourself living in The Hamlet?

Please feel free to elaborate on your thoughts in the space below.

We greatly appreciate your participation in our focus group and this questionnaire. This questionnaire will register you as one of our participants and you will be eligible for special pricing on your new Hamlet home. Please return the questionnaire in the self-addressed envelope. Thank you for your time and input.

Sincerely,

The Spall Homes Team: Ted Spall Paul Knipper Libbie Botting Kathy Wallace Bull

Name: _____

Address: _____

Appendix C: Spall Homes Survey and Marketing Documents

**HAMLET QUESTIONNAIRE RESPONDENTS
76 % RETURNED**

Approximately what size would you like your new home to be?	1,700-1,800 1,800-2,000 2,000 2,000-2,300 2,300 2,300-2,500 2,700	15% 15% 23% 15% 15% 8% 8%
Number of Bedrooms:	3	100%
Do you prefer the Master Bedroom on 1st floor or 2nd?	First Floor Undecided	85% 15%
Do you prefer Great Room or Living Room & Hearth Room?	Great Room: Living Room & Informal Hearth Room:	77% 22%
Do you want a 1st floor study?	Yes No Undecided	62% 23% 15%
Would you like a formal Dining Room?	Yes No	92% 8%
Approximately what size?	9' X 15' 12' X 12' 13' X 18' 12' X 14' 13' X 14' 14' X 14' 14' X 15'	8% 8% 8% 25% 17% 17% 17%
How important are cathedral ceilings?	Not Very Important	62% 38%
What would you be willing to pay per room for cath. ceilings?	No response	100%
Would you prefer an open foyer even if it meant smaller.....?	Yes No Undecided	31% 54% 15%
Would you like a fireplace?	Yes No	92% 8%
In what Room?	Great Room Hearth Room L.R. & Hearth Room Hearth Room & Master B.R.	46% 23% 8% 8%
Gas or wood burning fireplace?	Gas Wood burning No preference Combination	58% 25% 8% 8%

SUMMARY.WK4

Appendix C: Spall Homes Survey and Marketing Documents

Page 2

How many bathrooms would you like to have?	2	23%
	2 1/2	62%
	3	8%
	3 1/2 (3rd in Finished Basement)	8%
Bathing options Master Bath?	Shower stall only	15%
	Shower & tub combination	15%
	Shower stall w/ separate soaking tub	46%
	Shower stall w/separate whirlpool tub	23%
Preference for location of Laundry Room?	Off Kitchen	31%
	Between Kitchen & Garage	31%
	Off Kitchen or Master	8%
	1st Floor anywhere	23%
	"Wherever Master ends up"	8%
Preference on garage, i.e. front, side, rear load?	Side or rear load	31%
	Rear load	38%
	Front or side load	8%
	No preference ("as long as boat fits")	23%
How do you feel about a shared driveway?	No	62%
	Were not asked	38%
Prefer individual responsibility or Homeowners Assoc.?	Homeowners Association	92%
	Answer unclear	8%
How important is a private garden area...?	Very important	85%
	Not very important	15%
What price range do you feel you will be in....?	Under \$200,000	8%
	\$200,000-\$225,000	38%
	\$225,000-\$250,000	31%
	\$250,000-\$275,000	15%
	\$275,000+	8%
Concerns...?	Stone Rd. traffic	15%
	Price	23%
	Power lines	15%
	Shared driveways	15%
	No Driveways	15%
	Uncertainty of future of Stone Rd.	15%
	Visitor Parking	8%
	Small lot sizes	8%
	Houses too close to street	8%
	None	31%
Could you see yourself living in the Hamlet?	Yes	69%
	No	8%
	Possibly	23%

SUMMARY.WK4



spall homes corporation

30 GROVE STREET • PITTSFORD, NEW YORK 14534
716/586-4521 • FAX: 716/586-8656

THESE EXCEPTIONAL FEATURES ARE INCLUDED IN YOUR NEW SPALL HOME AT STONETOWN HAMLET

EXTERIOR:

ARCHITECTURAL ELEVATIONS BY DESIGN TRADITIONS, STEPHEN S. FULLER, ARCHITECT; ATLANTA GEORGIA
PREMIUM GRADE MAINTENANCE FREE VINYL SIDING IN 20' LENGTHS TO MINIMIZE SEAMS - 4" EXPOSURE
MAINTENANCE FREE WHITE VINYL & ALUMINUM OVERHANG MATERIAL
ARTICULATED EXPOSED FOUNDATION WALLS WITH DECORATIVE BLOCK
HEAVY GAUGE PREFINISHED FIBERGLASS LOUVERED OR PANELED SHUTTERS (PER PLAN)
QUALITY PELLA WOOD WINDOWS (WITH 20 YEAR GLASS WARRANTY) WITH HIGH PERFORMANCE GLASS,
WRAPPED WITH WHITE ALUMINUM CLADDING
FULL SCREENS ON DOUBLE HUNG WINDOWS, PREFINISHED WHITE TO COORDINATE WITH WINDOWS
WOOD WINDOW GRILL DIVIDERS IN ALL WINDOWS
PREMIUM GRADE ROOFING WITH 25 YEAR GUARANTEE
WOOD-GRAINED INSULATED STEEL PANEL OVERHEAD GARAGE DOOR - PREFINISHED WHITE
STEEL INSULATED ENTRANCE DOOR & SIDELIGHTS WITH ADJUSTABLE OAK THRESHOLD
DEAD BOLT LOCKS ON EXTERIOR GRADE DOORS FOR ADDED SECURITY
WHITE ALUMINUM SEAMLESS GUTTERS & DOWNSPOUTS TIED INTO UNDERGROUND STORM SEWER
HAND RAKED & HYDROSEEDED LAWN: WITH 3" TOPSOIL
NEIGHBORHOOD STREET TREE PLANTING PROGRAM BY BUILDER
BRICK FRONT ENTRY SIDEWALK
FRONT FOUNDATION PLANTINGS (2) PREDETERMINED DESIGNS FOR EACH FLOOR PLAN
FRONT HEDGE OR VINYL PICKET FENCE IN EACH FRONT YARD
NEIGHBORHOOD PERIOD STREET LIGHTING
BLACKTOP BINDER & TOP COAT OF DRIVEWAY OVER A 6" CRUSHED STONE BASE

BASEMENT:

12 COURSE BASEMENT
SUBMERSIBLE SUMP PUMP TIED INTO PERIMETER DRAINAGE SYSTEM WHERE REQUIRED
BASEMENT WALLS ARE PARGED & SPRAYED FOR DAMP PROOFING
MAINTENANCE FREE BASEMENT WINDOWS EQUIPPED WITH THERMOPIANE GLASS & SCREENS
BULLNOSE BASEMENT STAIR TREADS w/ RISERS

STRUCTURE:

HEMLOCK-FIR/ SELECT STRUCTURAL FRAMING LUMBER
2 X 6 EXTERIOR WALLS 16" O.C.
7/16" ORIENTED STRAND BOARD ROOF & SIDEWALL SHEATHING
5/8" PLYWOOD STURDI-FLOOR SUB-FLOOR, TONGUE & GROOVE, GLUED & NAILED

SPALL HOMES STONETOWN HAMLET EXCEPTIONAL FEATURES CONTINUED...

ENERGY PACKAGE: FAR EXCEEDS NEW YORK STATE ENERGY CODE REQUIREMENTS:

R-30 FIBERGLASS CEILING INSULATION

R-19 FIBERGLASS SIDEWALL INSULATION

POLY VAPOR BARRIER ON ALL EXTERIOR WALLS

LOW-E INSULATED (HIGH PERFORMANCE) GLASS IN ALL WINDOWS EXCEPT WHERE NOTED

BASEMENT WALLS INSULATED WITH WHITE VINYL FACED R-11 FIBERGLASS INSULATION TOP SIX FEET
POLY-CEL FOAM SEALANT AROUND DOORS, WINDOWS, PLUMBING STACKS & WIRES

TO REDUCE AIR INFILTRATION

WIND & WATER RESISTANT LAYER UNDER ALL SIDING COMMON TO LIVING AREAS

GABLE, ROOF AND/OR SOFFIT VENTS TO PREVENT MOISTURE BUILD-UP FROM CONDENSATION

MASTIC APPLIED AT FLOOR PLATES TO REDUCE AIR INFILTRATION

HIGH EFFICIENCY YORK CONDENSING GAS FURNACE WITH ELECTRONIC IGNITION (90+)

WITH YORK EXTENDED FIVE YEAR WARRANTY

YORK CENTRAL AIR CONDITIONER - WITH YORK EXTENDED FIVE YEAR WARRANTY

APRILAIRE POWER HUMIDIFIER MODEL

SET BACK DIGITAL THERMOSTAT

INTERIOR FINISHING DETAILS:

DRAMATIC 9'-0" FIRST FLOOR CEILINGS

(3) 8'-0" TALL CASED OPENINGS ON FIRST FLOOR

4-5/16 CROWN MOLDING IN LIVING ROOM/DINING ROOM AND LOWER FOYER

HANDCRAFTED CHAIR RAIL AND PANEL MOLD IN DINING ROOM

WIDE BASEBOARD IN DINING ROOM

OAK STAIR RAILS WITH PAINTED HARDWOOD BALUSTERS

WOOD JAMBED & CASED DOORWAYS & CLOSET OPENINGS THROUGHOUT

ELEGANT 6 PANEL PAINTED INTERIOR DOORS

SCHLAGE LEVER WITH POLISHED BRASS FINISH INTERIOR HARDWARE

BALDWIN BRASS FRONT ENTRY HANDLESET WITH LIFETIME WARRANTY ON BRASS FINISH

DECORATIVE KICK PLATE ON FRONT DOOR

COLONIAL CASINGS THROUGHOUT

2 COATS OF PREMIUM QUALITY FLAT LATEX WALL PAINT

TWO TONE ACCENT TRIM AND WALL PAINT THROUGHOUT (SELECTED COLORS)

WASHABLE OIL BASE ENAMEL SEMI-GLOSS PAINT ON ALL TRIM INCLUDING BASEBOARDS

CUSTOM FITTED VENTILATED SHELVING IN CLOSETS & PANTRY

SMOOTH PAINTED CEILINGS THROUGHOUT

OUTSIDE WALLS AND CEILINGS SCREWED DRYWALL TO MINIMIZE NAIL POPS

FIREPLACE:

FULL MASONRY FIREPLACE WITH BRICK CHIMNEY

FRESH AIR INTAKE FOR IMPROVED ENERGY EFFICIENCY

ASH DUMP CLEAN-OUT

BRICK SURROUND & FLUSH BRICK HEARTH

HANDCRAFTED FULL SURROUND MANTLE, PAINTED TO MATCH TRIM

KITCHEN:

CHOICE OF CHERRY, MAPLE OR WHITE RAISED PANEL QUAKER-MAID CABINETRY

36" TALL UPPER CABINETS WITH CROWN MOLDING

KOHLER LAKEFIELD OR BROOKFIELD CAST IRON OR ELKAY STARLITE CORIAN KITCHEN SINK

UPGRADED KOHLER #K-15176-TT CORALAIIS POST MOUNT KITCHEN FAUCET & SPRAY

WITH SOAP DISPENSER IN COLORS TO MATCH KITCHEN SINK

FRAMED PANTRY CLOSET WITH FIXED SHELVES & LIGHT (MOST PLANS)

ICE MAKER WATER LINE

WOOD FRONT TO MATCH CABINETRY ON DISHWASHER

GLASS MULLION DOORS PER PLAN

PULL-OUT TRASH RECEPTACLE CABINET

RECESSED KITCHEN LIGHTING PER ELECTRIC PLAN

SPALL HOMES STONETOWN HAMLET EXCEPTIONAL FEATURES CONTINUED...

APPLIANCES:

G.E. PROFILE DISHWASHER: GSD4020 "QUIETEST DISHWASHER IN AMERICA"

G.E. PROFILE SEALED BURNER GAS COOKTOP: JGP336

G.E. 30" WIDE BUILT-IN DOUBLE OVENS: JTP27 ONE SELF-CLEAN/ ONE CONVENTIONAL

G.E. SPACEMAKER MICROWAVE/RANGE HOOD: JVM1350 "LARGEST IN THE INDUSTRY"

INSINKERATOR SOUND INSULATED $\frac{3}{4}$ H.P. DISPOSAL: ISE 77 WITH 7 YEAR WARRANTY

BATHROOMS:

CONVENIENT COMPARTMENTALIZED MASTER BATH DESIGNED FOR PRIVACY

CUSTOM QUAKER-MAID CABINETRY IN ALL BATHS WITH LAMINATE TOPS

CERAMIC WALL TILE AROUND TUB & SHOWER STALL (TILE CEILING OVER MASTER SHOWER STALL)

WONDERBOARD CONCRETE BOARD BEHIND WALL TILE 2' ABOVE SHOWER BASES & TUBS WITH

LIFETIME WARRANTY AGAINST MOISTURE PENETRATION

CERAMIC TILE BATH FLOORS - MASTER TUB AREAS ARE NOT INCLUDED

TEMPERED GLASS SHOWER ENCLOSURE ON MASTER BATH SHOWER STALL

SOUND INSULATION IN ALL WALLS ADJOINING BATHS OR LAUNDRY ROOMS

PLUMBING FEATURES:

KOHLER MARIPOSA SOAKING STYLE TUB IN MASTER BATH WITH SEPARATE SHOWER STALL

KOHLER BRAND PLUMBING FIXTURES (CHOICE OF STANDARD COLORS)

KOHLER FAIRFAX SINGLE LEVER WASHERLESS FAUCETS

KOHLER FAIRFAX SINGLE LEVER KITCHEN SINK FAUCET WITH SPRAY

KOHLER ANTI-SCALD PRESSURE BALANCING SHOWER VALVES

50 GALLON GAS A.O. SMITH FAST RECOVERY HOT WATER TANK WITH LIMITED FIVE YEAR WARRANTY
HOT & COLD WATER SUPPLIES TO GARAGE w/ MIXING VALVE

2 FREEZELESS EXTERIOR HOSE BIBS

SOUND INSULATED PLUMBING DRAINS

CONVENIENT 1ST FLOOR LAUNDRY WITH QUAKER-MAID CABINETRY

$\frac{3}{4}$ " COPPER WATER MAIN SUPPLY LINES IN BASEMENT

WATER METER SUPPLIED AT BUILDER'S EXPENSE

ELECTRICAL & SPECIAL EQUIPMENT:

CENTRAL SECURITY SYSTEM WITH SMOKE, HEAT, INTRUSION SENSORS & AUTOMATIC DIALING

TELEPHONE JACKS & CABLE TV OUTLETS PREWIRED

SMOKE & HEAT DETECTORS IN ALL BEDROOMS, UPPER HALL, 1ST FLOOR & BASEMENT FOR ADDED SAFETY

LIGHTS IN ALL BEDROOM CLOTHES CLOSETS

RECESSED SOFFIT LIGHTS ABOVE VANITY IN MAIN BATH

RECESSED LIGHT OVER MASTER BATH SHOWER STALL

DIMMER SWITCH PROVIDED IN DINING ROOM

SILENT SWITCHES THROUGHOUT

200 AMP UNDERGROUND ELECTRIC SERVICE

220 ELECTRIC LINE OR GAS LINE FOR DRYER

ALL COPPER INTERNAL WIRING EXCEPT 220 LINES

DRYER VENTED TO EXTERIOR

GROUND FAULT INTERRUPTER ON EXTERIOR, BATHROOM & DESIGNATED KITCHEN PLUGS

1 DOUBLE FLOOD LIGHT OUTSIDE REAR PATIO DOOR + (SWITCH IN MASTER BEDROOM); GARAGE GABLE
DOOR BELL BUTTON AND CHIME PROVIDED

BATH EXHAUST FANS WITH LIGHTS: IN ALL FULL BATHS

BATH EXHAUST FAN IN POWDER ROOM

1 AUTOMATIC GARAGE DOOR OPENER WITH $\frac{1}{2}$ HORSE POWER MOTOR, 2 REMOTE CONTROLS,

2 MANUAL BUTTONS, 1 CUT-OFF SWITCH & ELECTRIC EYE SAFETY SWITCH

TWO EXTERIOR WEATHERPROOF OUTLETS

GENEROUS DECORATIVE LIGHT FIXTURE ALLOWANCE \$1,450; SEE PRE-SELECTED VALUE FIXTURES

SPALL HOMES STONETOWN HAMLET EXCEPTIONAL FEATURES CONTINUED...

FLOORING:

FOYER: $\frac{3}{4}$ " X $2\frac{1}{4}$ " TONGUE & GROOVE STAINED OAK WITH 3 COAT BACCA & GLITSA FINISH
KITCHEN, DINETTE, MUD ROOM, POWDER ROOM & LAUNDRY ROOM:
ARMSTRONG "FUNDAMENTALS" NO WAX SOLARIAN
BATHROOMS: CERAMIC TILE (CHOICE OF STYLES & SIZES) WITH MARBLE THRESHOLD
MASTER BATH DRESSING AREA: CARPET
OTHER FLOOR AREAS: GULISTAN OR PHILADELPHIA CARPETS WITH SCOTCHGUARD STAIN RELEASE

ADDITIONAL FEATURES:

NEIGHBORHOOD TREE PLANTING PROGRAM
STREET LIGHTS
BRICK SIDEWALKS
SIDEWALKS INTO VILLAGE OF PITTSFORD
CENTER VILLAGE GREEN IN TOWN PARK DISTRICT
ENHANCED WETLANDS WITH WALKING TRAILS CONNECTING TO EXISTING NEIGHBORHOODS
HOMEOWNERS ASSOCIATION TO BE ESTABLISHED FOR LAWN & DRIVEWAY MAINTENANCE
TOWN RECREATION FEES PAID BY BUILDER
COST OF INSTRUMENT SURVEY MAP PAID BY BUILDER

**PLUS SPALL HOMES QUALITY, SERVICE &
EXCLUSIVE 1-5-10 YEAR WRITTEN WARRANTY**

*** SPALL HOMES RESERVES THE RIGHT TO SUBSTITUTE ITEMS OF EQUAL QUALITY OR VALUE.

PAGE FOUR

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spall homes corporation

30 GROVE STREET • PITTSFORD, NEW YORK 14534
716/586-4521 • FAX: 716/586-8656

Spall Homes Proudly Presents

Stonetown Hamlet Portfolio of Homes

Plan	Description	Price
Franklin Walk Series	A - 2nd Floor Master Gable w/ Angled Bay Window A - 2nd Floor Master w/ Above and Two-Thirds Brick Front B - 2nd Floor Master w/ Hip Roof; Full Width Porch and Hand Railings B - 2nd Floor Master w/ Above and Brick Front	\$262,200 \$266,900 \$276,200 \$282,500
Adams Classic Series 2 Story Foyer	A - 2nd Floor Master Center Entrance w/ Gabled Portico A - 2nd Floor Master Center Entrance w/ Above and Brick Front B - 2nd Floor Master w/ Wrapped Country Porch and Hand Railings B - 2nd Floor Master w/ Above and Brick Front	\$281,200 \$288,500 \$305,200 \$314,900
Hammond Park Series Vaulted Foyer	A - 1st Floor Master Cape w/ Classic Dormers and Boxed Bay Window A - 1st Floor Master Cape w/ Above and Brick Front B - 1st Floor Master Cape w/ Greek Revival Front Porch B - 1st Floor Master Cape w/ Above and Brick Front (Not Including Gable)	\$283,200 \$287,900 \$287,600 \$291,500
Boardman Manor Series 2 Story Foyer	A - 1st Floor Master w/ Gabled Portico and Angled Bay Window A - 1st Floor Master w/ Above and Two-Thirds Brick Front B - 1st Floor Master w/ Full Width Porch B - 1st Floor Master w/ Above and Brick Front	\$292,200 \$296,000 \$297,200 \$304,600
Deesmore House Series Balcony	A - 1st Floor Master w/ Portico and Angled Bay Window A - 1st Floor Master w/ Above and Two-Thirds Brick Front B - 1st Floor Master w/ Full Width Porch and Hand Railings B - 1st Floor Master w/ Above and Brick Front	\$307,200 \$312,500 \$312,200 \$316,900

January 23, 1998

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Stonetown Hamlet Portfolio of Homes

Plan	Description	Price
Franklin Walk Series	A - 2nd Floor Master Gable w/ Angled Bay Window A - 2nd Floor Master w/ Above and Two-Thirds Brick Front B - 2nd Floor Master w/ Hip Roof; Full Width Porch and Hand Railings B - 2nd Floor Master w/ Above and Brick Front	\$262,200 \$266,900 \$276,200 \$282,500
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Hammond Park Series Vaulted Foyer	A - 1st Floor Master Cape w/ Classic Dormers and Boxed Bay Window A - 1st Floor Master Cape w/ Above and Brick Front B - 1st Floor Master Cape w/ Greek Revival Front Porch B - 1st Floor Master Cape w/ Above and Brick Front (Not Including Gable)	\$283,200 \$287,900 \$287,600 \$291,500
Boardman Manor Series 2 Story Foyer	A - 1st Floor Master w/ Gabled Portico and Angled Bay Window A - 1st Floor Master w/ Above and Two-Thirds Brick Front B - 1st Floor Master w/ Full Width Porch B - 1st Floor Master w/ Above and Brick Front	\$292,200 \$296,000 \$297,200 \$304,600
Densmore House Series Balcony	A - 1st Floor Master w/ Portico and Angled Bay Window A - 1st Floor Master w/ Above and Two-Thirds Brick Front B - 1st Floor Master w/ Full Width Porch and Hand Railings B - 1st Floor Master w/ Above and Brick Front	\$307,200 \$312,500 \$312,200 \$316,900

January 23, 1998

All Prices Subject to Change, with 15 Days Notice

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Stonetown Hamlet

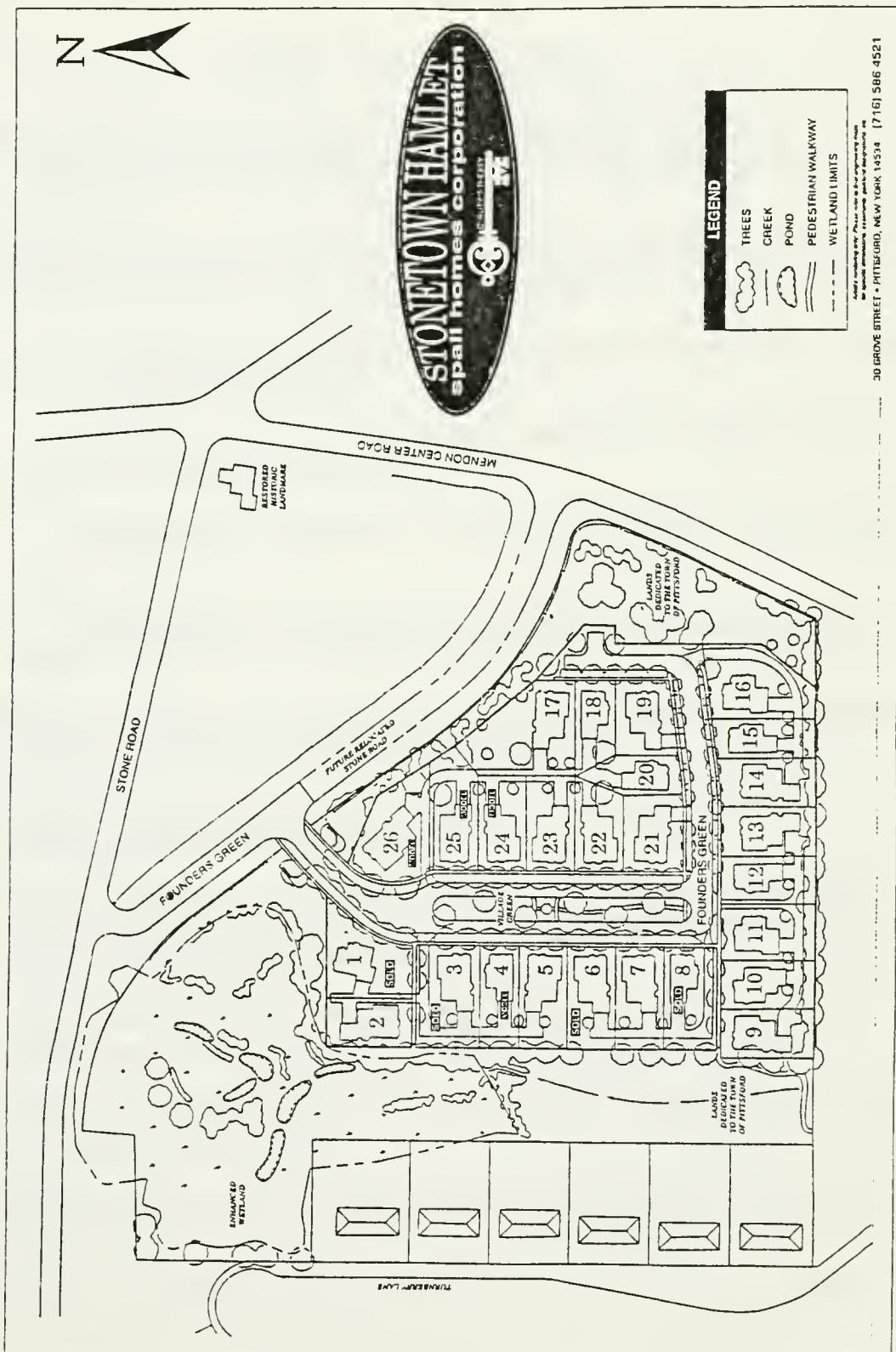
Lot Premiums

LOT#	STATUS	PREMIUM	WIDTH	MODELS	LOCATION
1	SOLD	NONE	Irregular	All But F	Corner, Backs to Town owned Lands
2		\$10,000	64'	All But A & F	Back & Side Adjoins Town Owned Lands
3	SOLD	\$10,000	84' - Drive	All But F	Rear: Town Land, Fronts Village Green
4	MODEL	\$5,000	52'	F Only	Rear: Town Land, Fronts Village Green
5		\$10,000	62'	All But F	Rear: Town Land, Fronts Village Green
6	SOLD	\$10,000	62'	All But F	Rear: Town Land, Fronts Village Green
7		\$10,000	62'	All But F	Rear: Town Land, Fronts Village Green
8	SOLD	NONE	76' - Drive	B & H Only	Rear: Town Land, Fronts Village Green
9		\$10,000	64'	All But F	Side Adjoins Town Land
10		\$5,000	64'	A or H Only	
11		\$5,000	75' - Drive	A or H Only	Fronts Village Green
12	NONE	63' - Drive	63'	F Only	Fronts Village Green
13		\$5,000	64'	All But F; B & D Side Load Only	B & D Side Load Only, No Patio
14		\$5,000	64'	All But F; B & D Side Load Only	B & D Side Load Only, No Patio
15	NONE	52'	52'	F Only	
16		\$5,000	100'	All But F	Side adjoins Mendon Center Rd.
17	NONE	105'	105'	All But F	Note: 50' Setback from Stone Rd.
18	NONE	53'	53'	F Only	Fronts Town Parkland
19	NONE	70'	70'	All But F	Fronts Town Parkland
20	NONE	52'	52'	F Only	
21		\$5,000	80'	All But F	Fronts Village Green
22		\$5,000	62'	All But F	Fronts Village Green
23		\$5,000	62'	All But F	Fronts Village Green
24	MODEL	\$5,000	62'	All But F	Fronts Village Green
25	MODEL	\$5,000	70'	All But F	Fronts Village Green
26	MODEL	NONE	Irregular	All But F	Corner Near Stone

December 30, 1997

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PERSONAL INTERVIEWS

Martin Brewster, Town of Pittsford Deputy Commissioner of Public Works and Director of Planning Development: 28 August 1997; 10 February 1998.

Kathy Bull, Stonetown Hamlet Project Manager, Spall Homes Corporation: 26 August 1997; 8 January 1998; 10 March 1998 (telephone).

William A. Carpenter, Pittsford Town Supervisor: 7 January 1998.

Robert Corby, Mayor, Village of Pittsford: 10 January 1998.

George Dounce, Former chairman and current member, Town of Pittsford Historic Preservation Commission: 28 August 1997.

Jean France, Architectural historian, consultant to Town of Pittsford Historic Preservation Commission, and Historic Pittsford board member: April 1997 (telephone); 25 August 1997; 30 August 1997.

Audrey Johnson, Town Historian; Historic Pittsford board member, and consultant to Town of Pittsford Historic Preservation Commission: 18 December 1997; 12 March 1998.

Troy Jones, Associate, A. Nelessen Associates: 23 February 1998.

Mary Menzie, President, Historic Pittsford: 12 January 1998; 15 March 1998 (telephone).

Pat Place, Member, Town of Pittsford Historic Preservation Commission and Historic Pittsford board member: 13 January 1998.

Maria Rudzinski, President, Greenbelt Association: 12 January 1998.

Gertrude Lusk Williams: 13 January 1998 (telephone); 7 February 1998; 9 February 1998 (telephone).

Adele Wynne, Chairman, Town of Pittsford Historic Preservation Commission: 9 January 1998.

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